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Nos. 1-2.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL
STUDIES AT ATHENS.
THE MANTINEIAN RELIEFS.*

[PLATES I, II.]

In the year 1887, M. G. Fougères of the French School at Athens, while digging at Mantinea, came upon three slabs of marble basreliefs. These M. Fougères published in a very interesting article in the organ of the French school,¹ in which he endeavored to identify these slabs with the reliefs decorating the base of the statues of Leto, Apollo and Artemis in their temple at Mantinea as described by Pausanias (viii. 9), thereby greatly enhancing the undoubted value of his important discovery. Since then Professor Overbeck,² supported by several other authorities, has denied M. Fougères' identification. It is the object of this paper to adduce further reasons for the ascription of these remains to the reliefs mentioned by Pausanias, and it is hoped that the identification may become conclusive.

The three slabs were found among the ruins of a Byzantine church at Mantinea in which they served as pavement, the face bearing the

*The substance of this paper was read at the opening meeting of the American School of Classical Studies at Athens, Jan. 17, 1890.

¹ *Bull. de corr. hellén.*, xii, 1888, pp. 105 seq., pls. I, II, III. His view is shared by RAVAISSON, *Compte-rendu de l'acad. des incript., etc.*, 1888, p. 83; LÖSCHKE, *Jahrbuch d. Inst.*, 1888, p. 192; FURTWÄNGLER, *Philolog. Wochenschrift*, 1888, p. 1482.

² *Bericht d. Königl. Sächs. Gesell. d. Wissensch.*, 1888, pp. 284 seq.; *Gr. Kunstmithologie*, III, pp. 454, 457, where also a full list of other representations of Apollo and Mardyas is given.

reliefs fortunately having been turned downward. They are of white marble, according to M. Fougères possibly from Doliana near Tegea, and are now deposited in the National Museum at Athens where they have been put together carefully under the direction of M. Kabbadias. The plates illustrating M. Fougères' article are from photographs from the originals taken in the museum ; but, owing perhaps to insufficient light, and to spots and corosions which disfigure the marble and interfere more or less with the lines and modelling, they are not as good as they might be. In such cases casts which give all the lines and do not reproduce the accidental staining of the marble may supplement the accurate appreciation of works of antiquity. The authorities of the museum generously made a set of casts which they presented to the American School to illustrate the present paper when read at one of our meetings.

The three slabs are practically of the same dimensions : slab I is 1.35 m. wide by 0.96 m. in height, while slabs II and III are 1.36 m. wide by 0.96 m. and 0.98 m. in height.

The first slab bears three figures of which the first is seated : a dignified male figure with long curls dressed in the long-sleeved talaric chiton, and himation, and holding a large lyre resting upon his knee. There can be no doubt that this figure represents Apollo. At the other end of this slab is a nude bearded older man playing the double pipes, in an attitude half-retreating, half-advancing, which from the well-known type of the Myronian Marsyas will at once be identified as Marsyas. Between these two figures stands a bearded younger man with a head-dress something like a combination of a veil and a Phrygian cap, wearing a chiton with sleeves, *anaxyrides*, and shoes. He holds in his right hand a knife. From this foreign costume, as well as from the type and evident function of the figure, no archæologist can fail to see in him the Scythian slave charged with the execution of Marsyas. The scene suggested by this slab is beyond doubt the first stage in the story of the flaying of Marsyas. It is equally evident that the six female figures holding musical instruments, rolls, and papyri represent six of the nine Muses, and it appears evident that one slab is missing which must have contained the other three Muses. Now, in the passage cited above, Pausanias, in describing Mantinea which he enters by the southeast gate, mentions first a double temple of which one half was dedicated to Asklepios ; and he continues : Τὸ δὲ ἔπερον Δητοῦς ἐστὶν ἵερὸν καὶ τῶν παιῶν. Πραξιτέλης δὲ τὰ ἀγάλματα εἰργάσατο

τρίτη μετὰ Ἀλκαμένην ὑστερον γενεῖ. τούτων πεποιημένα ἔστιν ἐπὶ τῷ βάθρῳ Μούσα καὶ Μαρσύας αὐλῶν. We thus learn that Praxiteles made the three statues of the second half of the temple, namely, Leto with her two children Apollo and Artemis, and that on the base of these statues was portrayed a story of Marsyas and the Muses.

Literally, Pausanias speaks only of "a Muse and Marsyas playing on the pipes;" and M. Fougères solves the difficulty in interpreting this passage, which even before his discovery had been felt, by amending it and substituting the plural *Μούσαι* for *Μούσα*. Many years ago, De Witte⁸ suggested that the one Muse who could accompany Marsyas would be Euterpe, who presides over flute-playing; but there is no archaeological or literary instance of the conjunction of these two figures known to me, and, as we shall see, this very slab disproves it. It appears possible that Pausanias, who never was a careful and accurate observer of the monuments which he describes loosely, mistook the seated Apollo for a female figure, a Muse, and rapidly noted what he hastily saw, characterizing the whole scene by two figures which he could identify. And this possibility was increased to my mind when I heard that, at the first glance, the discoverers themselves were misled in the same way. Still, perhaps M. Fougères' emendation is the better suggestion, as it includes the figures of all the other slabs,—and as the omission of the letter *i* at the end of a word is easily made by any scribe.

With this definite passage of Pausanias to go upon, it seemed to me strange that there could be much hesitation in identifying the slabs found at Mantinea with the reliefs decorating the base of the Praxitelean statues; I was therefore astonished to find that most of the leading archaeologists here at Athens agreed with Professor Overbeck; for, even before I had read M. Fougères' article and was aware of the provenience of the slabs, I had pointed out these works as important specimens of fourth-century relief work of Praxitelean character.

M. Fougères, rightly assuming that there must have been one more slab bearing three Muses, restores the base of the statues by placing one slab upon each of the four sides of the pedestal, and this restoration has been in the minds of archaeologists as the only possible one, ever since the publication of these works. Starting from this conception of their distribution, Professor Overbeck and those who agree

⁸ *Élise Céramogr.*, II, pl. 70, p. 213, Note 3.

with him direct their strongest criticism against the identification on this ground. But, besides this, he and they also maintain that the reliefs themselves, in the posing of the figures and their relation to one another, and in the modelling of every one, as well as in the general character and artistic feeling of the grouping and of the separate figures, are either Roman or late-Hellenistic in style. Now Professor Overbeck, though he holds that M. Fougères has put it beyond all doubt that the three slabs belong together, and is right in maintaining that they were not part of a continuous frieze, denies that they could have been arranged on the four sides of the *bathron*, inasmuch as this base would have been decidedly too small for the three statues which stood upon it. Though it might be urged, even against this, that we do not know how large the pieces on either side were, into which each one of these slabs may have been set, just as a picture hangs with space about it upon our walls, still it would be hard to conceive of this base as a whole, if so decorated, and supporting the three large temple-statues. Yet, if we can, as I propose, show that all the four slabs formed a continuous composition and decorated only the front of the base, all the weighty arguments of Professor Overbeck and his supporters against the attribution of the reliefs, so far as these arguments depend upon the arrangement formerly proposed, fall to the ground. Now, I will say at once, though it hardly needs much argument, that the reliefs are more likely to have decorated a *bathron* than anything else. As, from the nature of the subject represented, the whole composition consisted of but four slabs, they are not likely to have formed part of an extended architectural decoration, such as a continuous frieze or single metopes. Nor are they likely, for the same reason, to have formed part of a balustrade or screen; nor could they have been fixed upon a sarcophagus. Four slabs of this dimension, evidently belonging together, are structurally most likely to have decorated the large base of some sculptural monument.

The first mistake in judging these works appears to have been made in that an analogy for the base of the three statues by Praxiteles was unconsciously found in the numerous existing open-air *bathra* discovered at Olympia, Epidauros, and other places. But these interesting bases of statues are chiefly those of athletic and votive figures, and are therefore much smaller in dimensions. They can in no way give us an adequate notion of the size, form, and decoration of the bases belonging to great temple-statues and groups of statues.

Now, as regards the bases of great temple-statues, so far as ancient literary records are concerned, the two about which most was written in antiquity are those of the Olympian Zeus and the Athena Parthenos by Pheidias. As regards the base of the statue of the Olympian Zeus, we learn from Pausanias (v. 11.8) that it was decorated in relief, that the scene represented the birth of Aphrodite in the presence of all the chief divinities, the action bounded on one side by Helios, rising with his steeds, and, on the other, by Selene descending to the realms of night. The base of the Athena Parthenos was similarly decorated with scenes portraying the birth of Pandora. Fortunately for us, the so-called Lenormant statuette in the British Museum, giving a free copy of the Athena Parthenos, has on the base an imperfect rendering of this scene; but, imperfect as it may be, it shows that the decoration in relief occupied only the front of the base, and did not extend round the four sides. This, moreover, we should naturally have surmised before, inasmuch as it could not have been intended that the visitors should walk round the back of such sacred statues, generally placed toward the west end of the cella, without sufficient space left free at the back for proper appreciation of a relief on the base.

Among extant bases, I would specially draw attention to one decorated with reliefs representing pyrrhic dancers,⁴ now in the Acropolis Museum at Athens, to which my attention was drawn by Mr. Loring of King's College, Cambridge, and the British School at Athens. I shall have occasion to recur to these reliefs for further comparison with the works under discussion. For the present, I merely wish to point out that, though this base belonged to what must have been a much smaller group of figures than ours, as the figures in the relief, cut into the solid stone of the base, are less than half the size of our Muses, it is still instructive as showing sculptured decoration similarly disposed only on the front side.

The most important light, however, upon the disposition of these slabs and the base which they ornamented, is thrown by the important discovery at Lykosoura in the autumn of 1889 of the temple-statues of Damophon of Messene by Messrs. Kabbadias and Leonardos. The temple and the statues there found are beyond a doubt those described by Pausanias (viii. 38). The date of these works cannot be far re-

⁴ BEULÉ, *L'Acropole d'Athènes*, II, pls. III and IV; RHANGABÉ, *Antiq. hellén.*, pl. XXI; *vide*, also, MICHAELIS in *Rhein. Mus.*, XVII, 217, and *Mittheil. d. deutsch. Arch. Inst. Athen*, I, 295. The inscription is published *CIA*, II. No. 1286.

moved from that of Praxiteles. Now, there were four statues on this base, while there were three on that of Mantinea. By computation, the width of the Lykosoura base would be about eight metres, and on this ratio, a base for only three statues would be about six metres wide. Four slabs of the dimension of our Mantineian reliefs would measure about $5\frac{1}{4}$ metres. Hence, so far as actual measurements would go, four such slabs would suffice, when placed continuously side by side, to decorate the front of the base of a group of temple-statues such as the Leto, Apollo and Artemis at Mantinea in all likelihood formed. Accordingly the arguments of Professor Overbeck, so far as the ordinary dimensions and decoration of such bases are concerned, fall to the ground, and leave unshaken the probability of such an arrangement of the reliefs from Mantinea.

A careful consideration of the composition of these reliefs, necessarily leads us to the same conclusion. There can hardly be a doubt, first, that there was one more slab sculptured with three Muses, and, second, that the slab with Apollo must have occupied a central position. The presence of six Muses necessarily leads us to the conclusion that at the time when these reliefs were made the Muses as accompanying Apollo had been already fixed at the number of nine. I must, however, leave this point for discussion hereafter. Assuming, then, that there were four slabs in all, and that the slab with Apollo occupied the central place, the next questions are whether of the two extant slabs with Muses the one containing the seated Muse is to be placed to right or left of the Apollo slab, and whether the remaining slab is to be placed at the extreme left or right. Mr. H. D. Hale, while a student at the American School at Athens, made the restorations⁵ of the group and the base reproduced on Plate I. Apart from all other considerations of composition which have led me to place the slabs as they are here given, *i. e.*, the seated Muse immediately beside Apollo and the remaining slab to the left hand of this, there is one, apparently minute, but very interesting fact which finally confirmed me in this arrangement. Of the Muses there are four heads comparatively well preserved. Among these that of the seated Muse and the one immediately beside her are in full-face, while the two others are turned in different directions. The head of the Muse with the pipes

⁵ I need hardly say that the statues are imaginary. The Apollo would probably not have been represented without any drapery. But I think Mr. Hale has been successful in giving a certain fourth-century character to his composition.

is turned to our right in three-quarter view, that of the central figure in the other slab to our left. Now, there is a marked difference in the workmanship of these two heads; the inner side of the face of the Muse with the pipes is carefully finished, while the inner side of the other head is comparatively unfinished, and the contrast is here the greater as the outer side of this head is beautifully worked. It is evident, from this fact, that the inner side of the face of the Muse with the pipes was designed to be prominently visible to the spectator looking at the group of three statues on the base; while the inner side of the other head was not meant to be carefully examined. Placing the slabs as they are here given, and imagining the spectator to stand opposite the centre of the base, the Muse with the pipes presents herself in three-quarter view, the inner side of the face becoming well visible, while the central Muse of the other slab exhibits her head in profile, the profile being exquisitely finished, while the unfinished inner side of the face does not show. Further, the Muse with the papyrus is the only one who has a larger bare space at her back, which gives a proper finish to the composition. I therefore place this slab at the left end. Then follows the other extant slab with Muses, then the slab with Apollo and Marsyas, and on this side the composition was brought to a conclusion by another slab with three standing Muses similar in composition to the slab at the other end. In Mr. Hale's drawing (PL. I, *fig. 2*) the end slab has been repeated on the other side to give some idea of the ensemble of the composition.

This I postulate is the composition decorating the front of the base of the three statues; and with this postulate we will proceed to consider the main features of the composition, first, from the point of view of the subject represented, and, second, from the constructive or tectonic side.

The first task an ancient sculptor at work upon a group consisting of several figures had to deal with, was the proper arrangement of the figures with regard to their relative importance to the scene depicted, and this arrangement must then be modified by the constructive destination of such grouping. It is unnecessary to say that the most important figure or figures must occupy the middle. Moreover, when there were separate slabs, it was desirable, as far as possible, to place the central group on one slab. This is done in the present case by placing Apollo, Marsyas and the Scythian on one slab. If there had been five slabs in our composition, the arrangement would

have been a comparatively easy task ; for thus this slab would have been placed in the middle with two slabs on either side. But then it would have been desirable to place Apollo in the centre of this slab, perhaps with the Scythian on one side and Marsyas on the other. But the difficulty is still further increased by the actual number of figures represented in the whole of this composition. When there is an uneven number of figures, due prominence can easily be given to one figure, by placing it in the middle with an equal number of figures on either side. This is done, for instance, in both the pediments of the Temple of Zeus at Olympia. But when there is an even number of figures, it is not possible, from the considerations of symmetrical composition, to give prominence of place to one figure. In the western pediment of the Parthenon, the centre was equally occupied by two figures of equal importance in the scene enacted ; moreover the sacred olive-tree really occupies the centre of the pediment with Athena and Poseidon in diverging lines on either side. I have several times hitherto pointed out how the careful study of extant ancient compositions forces us to conclude that the ancients studied most minutely such questions of grouping, and I would refer the reader to what I have written on the arrangement of the central figures of the Parthenon Frieze,⁶ where I have endeavored to show that the introduction of the central incident was due, in a great degree, to the desire of giving proper prominence to three figures, viz., Zeus, Hera and Athena. Brunn, Flasch, and Treu, also, have pointed with emphasis to the careful consideration of symmetrical balance in such compositions. Having an even number of figures, namely, twelve, our artist could not place Apollo in the centre. The physical centre in our composition therefore lies between Apollo and the seated Muse. The artist has furthermore emphasized this as the centre by placing two seated figures on either side of the central point. This corresponded probably also to the general arrangement of the statues on the base, in which Leto was probably seated in the middle, while Apollo and Artemis were standing on either side. The discovery at Lykosoura has shown us that the two central figures (Demeter and Despoina) were seated, while Anytos and Artemis were standing on either side. The points immediately on either side of the centre would thus be occupied by two seated figures. But, no doubt, the danger would arise that Apollo

⁶ *Essays on the Art of Pheidias*, pp. 244-253.

and the seated Muse would be made equally prominent. Yet there is one striking point of difference in the compositions where this arrangement obtains. If it had been the intention of the artist to give similar importance to both of the two seated figures grouped on either side of the centre, he would have placed them either face to face or back to back. In the frieze of the Parthenon, Zeus heads the one side of the Assembly of Gods, turned from the centre, and Athena the other, facing in the opposite direction,—an arrangement, too, which is highly conducive to symmetry. In our case, however, the seated Muse is not turned toward the other Muses as if she were heading that side of the composition; but is turned toward Apollo, and, by this attitude, throws the symmetry somewhat out, leaving the preponderance of interest and line toward the other side where what there is of drama is enacted. This is the only element of asymmetry in what is otherwise composed in almost extreme severity of balance. To realize how far this balance goes, I merely point to the fact that, while we have two seated figures in the centre, each with a stringed instrument, we have beside these respectively the only two figures that are approximately in full face. The lines of the arms of these two figures are what might be called rhythmically symmetrical: the arms of the Muse and of the Scythian that are toward the centre are both extended downward in a flattish curve, diverging from the centre; the arms away from the centre are drawn upward in a sharp curve toward the centre. The figures outside of these again, Marsyas and the slim Muse at the end of the slab, both have pipes which they hold toward the centre. I will not confuse the reader by pointing out further the system of balance and symmetry in the grouping of every single slab. I am most concerned with the demonstration of the continuity and completeness of this grouping, consisting of four slabs placed side by side.

The figure at the extreme left end, then, being turned squarely toward the centre, shows the general direction of line, and the seated Muse nearest the centre, being turned toward Apollo, again draws the eye away from the physical centre toward the adjoining slab, where Apollo and Marsyas form the chief group. Thus, in the difficult task of filling one slab with three figures enacting the scene, and of placing six Muses on the one side of Apollo and only three Muses on the other side of Marsyas, while yet maintaining a symmetrical arrangement with regard to the centre on the base, the artist has succeeded well in conciliating the opposed conditions of his problem.

It is most interesting to note, furthermore, how the sculptor has used the constructive suggestions of his work of decoration to emphasize the importance of the chief figure and scene. In the case of pedimental groups, and even of a continuous architectural frieze, greater importance can be given to a figure or to a group of figures by varying the outlines of the whole composition, so that the more important figures are taller or stand higher, and there is thus a natural climax of line corresponding to the rise in interest. This pyramidal form is the ordinary canon for composition. But such a rise of line on the pedestal of a statue or group, where the chief structural aim is that of stability for the figures which it holds, would be painfully unconstructive. It would suggest in line not only that the central statue was unstable, but that the statues on either side would be in danger of falling off. Our artist has thus adopted another device. He has felt that importance is given by variation of line; but, instead of making the lines rise as they approach the centre of importance, he has produced an abrupt depression of line in the centre which, in an equally effective manner, attracts the eye to the most important figure in the whole relief, though that figure does not occupy the actual centre. Five of the Muses on the left stand erect with the line of their heads horizontal, and then there is a sudden fall of line as we near the centre in the seated Muse, which becomes still more marked when we reach Apollo, who with his large lyre immediately attracts the eye, and, by his attitude, directs us toward Marsyas. Marsyas again, by his striking action, fixes our attention and holds it; for he is the only figure who, in bold contrast to the repose of all the others, is in violent action. While his action thus readily attracts the eye to that side of the centre, the general treatment of outline-composition in the reliefs as a whole properly draws our eye to Apollo. If, as I have done, we place the three slabs together with the arrangement proposed, and a drawing of equal dimensions containing three figures, similar in attitude and grouping to those of the left end, is placed on the extreme right, and if then we stand at some distance from the relief in the actual central line between the two seated figures, there will, first, be no sense of want of symmetry in the composition as a whole; secondly, our eye will be at once attracted to Apollo as the most important figure, and from him it will naturally pass on to Marsyas.

Thus the composition in itself confirms the view, suggested to us by the evidence of similar known monuments, that these three slabs, with

another that is missing, formed part of a continuous scene which would properly decorate the base of a group of statues, and that the base of the Mantineian statues was, according to all the evidence we have of dimensions, such as would require a frieze of the size of the one consisting of four such slabs.

If now we consider the date of these reliefs as it is manifested in the treatment of the subject and in the style of the work, I can see hardly any ground for assigning it to the late Hellenistic or the Roman period.

To begin with the moulding which finishes off the relief on the top : it is of so simple a character that I should defy an archæologist to adduce reliefs of the later periods that manifest a treatment so simple. But in these matters I would not trust my own judgment, and I am happy to adduce the opinion of Mr. Schultz of the British School at Athens, who has made a careful study of Greek mouldings, and according to whom this moulding points to the fourth, and would not be out of place even in the fifth, century B. C.

As regards the composition again, it appears to me that there is a simplicity bordering almost on severity in the arrangement of the figures side by side, an absence of that restless fulness of line approaching redundancy which characterizes the relief-work of the Hellenistic and of the Roman periods. It is true that there are occasional instances of Hellenistic sarcophagi ornamented by single figures placed without any connection with one another round the four sides, as one I have recently seen which Hamdy Bey discovered at Sidon ; but these are so exceptional that they seem to me derivatives from such Hellenic works as that we are discussing. Moreover, such Hellenistic reliefs generally manifest some intrusion of an architectural nature in the relief itself, and the single figures are usually separated from one another by pillars or suggestions of niches. But, generally, where such reliefs of the later periods are not already full of lines in the violent action of the figures, trees or shrubs or other objects of landscape are introduced. For the arrangement as a whole I find the closest analogy in the relief of the pyrrhic dancers referred to above, which, as has already been stated, is a work of the fourth century B. C. It may moreover be observed that this fourth-century relief, which has a similarly simple moulding, has its figures subdivided into groups of three and four with intervening spaces, though there is no natural subdivision owing to a union of separate slabs.

If, furthermore, we take the general treatment of the subject represented, I should say that it is directly opposed to Hellenistic or Roman treatment. The flaying of Marsyas is a very favorite subject in these periods, and is commonly represented with dramatic vividness in the moment immediately preceding the barbarous punishment inflicted by Apollo upon his presumptuous rival.⁷ Marsyas is suspended by the arms, and the barbarous Seythian, of whom the famous Aretino in Florence is the type, is in the act of whetting his knife to inflict the punishment. The attendant figures, moreover, all display some intense interest in the action. In our representation, on the other hand, extreme moderation is used even at the cost of a dramatic rendering of the story. The only figure shown in action is Marsyas himself, and for him the fourth century had a prototype which belonged to the archaic period, more than a century earlier than the age of Praxiteles, namely, the Marsyas of Myron. Everywhere, in the types of the figures as well as in their general arrangement and attitudes, the idea of beauty, one might almost say comeliness, seems to have been predominant, and to have prevailed over the desire of rendering the dramatic side of the story.

The Muses moreover in their conception are, as far as we know, of the character which would best correspond to their representation in the fourth century.⁸

As is the case with all the Greek mythological types, those of the Muses were not at once fixed in the form in which we know them; nor were they ever rigidly stereotyped in the conception of one period.

At first, in the earliest times, both in literature and in art, the personalities of the Muses were not distinct and they do not differ essentially from Nymphs, Horai, Charites, etc. Nor, in traditions differing from that of the Hesiodic poems, was their number fixed to that of nine. There is evidence that the number of three was the more common number even down to the middle of the fifth century B. C. Nor were the names attributed to them, under which we know them,

⁷ *Vide* two sarcophagi published by TRENDENELBORG, *Annali dell'Inst.*, 1871, tav. d'Agg. D from Villa Pacca, Rome; the other from the Villa Medici, *Annali*, tav. d'Agg. E; also one published by WIESELER (who mentions others in footnote, p. 122), *Annali*, 1861, a sarcophagus in cathedral of Palermo. See, also, the complete list of representations of the *Musikalischer Wettstreit des Marsyas* in OVERBECK, *Griechische Kunstmystologie*, Leipzig, 1889, III, pp. 420-82.

⁸ Mr. OSCAR BIE has summarized what is known concerning the treatment of Muses in ancient art: *Die Muser in der Antiken Kunst*, Berlin, 1887.

definitely assigned to each till a comparatively late time. Even down to the Alexandrine period, there appears to have existed considerable fluctuation in the form and attribution of such names, as well as in the assignment to the different Muses of their provinces, functions, and attributes.

At first the Muses are merely the musical companions of the gods who rejoice their hearts with song (*Iliad*, I. 603), and afterward the followers of Apollo, when, in the transformation of the personality of this deity at Delphi, the sterner python-slayer becomes the gentler leader of song and music. Song, music and the dance are their chief pursuits.

With Aristotle the subdivision and classification of the arts and sciences are first developed, and are fixed and thoroughly differentiated by his followers at Alexandria, until the departments become stereotyped. Corresponding to this process, the Muses become classified and every one of them is, as far as possible, made the personified mythical type for some branch of art or learning. This of course leads to the multiplication and specification of attributes. In the fourth century B. C. this development has not yet taken place. We find only the musical instruments, attitudes of dancing, the papyrus or scroll, and the diptych corresponding to a book. The mask for the comic muse, and the globe for Urania have not yet been introduced. The latter attribute is distinctly late.

The earliest extant work of art representing the Muses is the so-called François vase⁹ by Klitias. This vase is certainly as early as the sixth century B. C. and is thoroughly archaic in character. The Muses here accompany the gods in the procession in celebration of the marriage of Peleus and Thetis. They are nine in number, are led by Kalliope and have the well-known¹⁰ names given in the Theogony of Hesiod. But in later vases the numbers vary—in fact we hardly ever find nine Muses. Four and six seem to be the predominant numbers. Dr. Bie thinks that these vases tend to show that in the periods which they mark the Muses were still fluctuating in number.

⁹ *Arch. Zeit.*, 1873, p. 24 seq.

¹⁰ Ταῦτ' ἄρα Μούσαι ἀειδον· Ολύμπια δάματ' ἔχουσαι,
ἐννέα θυγατέρες μεγάλον Διὸς ἐκγεγαναῖαι,
Κλειώ τ' Εὐτέρη τε, θάλειά τε Μελπομένη τε,
Τερψιχόρη τ' Ἐρατώ τε, Πολύμνια τ' Οὐρανίη τε,
Καλλιόπη θ' ἡ δὲ προφερεστάτη ἐστιν ἀπασίων.
ἡ γὰρ καὶ βασιλεύσιν ἄμ' αἰδοιοισιν ὅπηδει (*Theogonia*, 75 seq.).

As I have on several previous occasions maintained, the purely decorative and tectonic considerations of vase-compositions were paramount to the vase-painter and influenced and modified even his treatment of mythological scenes and types; we may therefore go wrong if we attach too much importance to representations on vases for the detailed interpretation of mythical scenes. So in the case of the Muses, the number of figures introduced by the vase-painter was entirely determined by the number of figures his composition demanded. Among the vases I would single out for comparison several red-figured ones¹¹ which correspond in spirit to the Mantineian reliefs and are themselves not later than the fourth century B. C. Among these, moreover, none of the later attributes, such as the mask or the globe, occur. They have the different forms of lyre, barbiton, syrinx, etc., flutes, and scroll. More florid ones of a later period have more figures and fuller lines.¹²

The earliest historical artistic representations mentioned in ancient authors are the chest of Kypselos,¹³ and the altar of Hyakinthos at Amyklai.¹⁴ The sculptors who made statues of Muses in the beginning of the fifth century¹⁵ were Ageladas, Kanachos and Aristokles. These Muses had the lyre, barbiton and syrinx, the $\chi\acute{\epsilon}\lambda\upsilon\varsigma$, and flutes. A Muse of Lesbothemis¹⁶ has the *sambuke* (a stringed instrument, probably the same as the *trigonon*). Toward the middle of the fifth century we hear of the famous group of Apollo with Leto and Artemis and the Muses¹⁷ decorating the eastern pediment of the Temple of Apollo at Delphi. This was by Praxias, the pupil of Kalamis. Dr. Bie thinks that there were probably only three Muses in this pediment. I see no reason for believing this; on the contrary, from the nature of such pedimental compositions it appears more likely that there were nine.

It is however quite certain that the group of Muses in the Heliokonian sanctuary of the Muses, by Kephisodotos¹⁸ the elder, the father

¹¹ Among these a very fine Volcentian kalpis with Apollo and seven Muses, GERHARD, *Trinkschalen und Gefäße*, II. 17. It was bought from the collection of Lucien Bonaparte in 1841, and is now at Berlin. Plate 18 gives a krater (so-called oxybaphon) now at Berlin with Apollo, Terpsichore and Kleio. A fine vase with Muses and a poet (Mousaios) is published in WELCKER, *Alte Denkmäler*, III. pl. 31. This vase, also from Vulci, is now in London. A fine one with Marsyas, a Panathenaic amphora, is published in LENORMANT and DE WITTE, *Élise Céramogr.*, II. pl. 75; another, II. 79.

¹² *Élise Céramogr.*, II. pls. 70-73. Quite a florid one in Naples, *vide Arch. Zeit.*, 1869, taf. 17.

¹³ PAUS., V. 18. 4.

¹⁴ PAUS., III. 19. 5.

¹⁵ Anthol. Gr., II. 15. 35; OVERBECK, *Schriftquellen*, No. 395.

¹⁶ ATHEN., IV. 182; OVERBECK, S. Q., 2083.

¹⁷ PAUSANIAS, X. 19. 4; OVERBECK, S. Q., 857.

of Praxiteles, consisted of nine figures, and from this time on, though single Muses were frequently represented in statues, the number of nine must certainly have been fixed as the recognized number of their full chorus. It is likely, too, that many of the later Roman statues are reproductions of the types established by Kephisodotos and his colleagues. In the case of Praxiteles, we have instances of the manner in which father and son worked on the same traditions, the Hermes with the infant Dionysos being the continuation of a type of figures introduced by Kephisodotos. It thus appears highly probable that the Mantineian relief reproduces in a modified form the Muses of Helikon. And this becomes the more likely, when we remember that these Muses on the relief have struck archaeologists as being reproductions of single statues.

I will not touch here upon the Muses of Ambrakia which Dr. Bie¹⁹ has treated with great thoroughness. Of extant reliefs I would point to the circular base of a statue from Halikarnassos published by Dr. Trendelenburg.²⁰ This relief is supposed to be of the third century B. C. and at latest of the Hellenistic, not of the Roman, period. In this there is as yet no distinction between the tragic and the comic Muse, the globe does not occur, and the style is not of the late redundant form. But from the introduction of the trees and the general character of composition and execution of single figures, the work is certainly considerably later than is our Mantineian relief.

A much later work, manifesting fully the treatment as influenced by Alexandrine learning and art, is the *tabula Archelai*,²¹ the apotheosis of Homer by Archelaos of Priene which is fixed by the palaeographic character of the inscription as of the first century B. C. Here we have all the names and all the late attributes. This representation differs in character from the Mantineian reliefs almost as much as do the Roman sarcophagi referred to above.

Now, the fact that we have two standing Muses without attributes in the centre of each of the two Muse-slabs makes it almost necessary that the non-extant slab should have had a similar figure in the centre. The globe and mask could not have been massed into this one slab. A possible restoration suggests itself with one erect figure in the centre,

¹⁹ PAUSAN., IX. 30. 1; OVERBECK, *S. Q.*, 878. Three were the work of Kephisodotos, three were by Strongylion, three by Olymposthenes.

²⁰ *Die Muser*, pp. 24 seq.

²⁰ Winckelmann-Programm, Berlin, 1876.

²¹ OVERBECK, *Kunstarch. Vorl.*, p. 214; KORTEGARN, *Detabula Archelai*, Bonn, 1862.

at the extreme right end a Muse holding something like the diptychon, and at the other end a Muse with a musical instrument.

At all events, from the mythological treatment of the Muses on the Mantineian relief, when viewed in the series of such representations, it appears conclusive, that, as regards the rendering of these types, they cannot be later than the fourth century and are probably of the immediate period of Praxiteles. Finally, to consider the single figures: that of Apollo, seated in dignified repose, would not only point to the fourth century but might even go back to a prototype of the fifth. It is probable that the artist exercised some restraint in this figure, which partook of a religious character. The relation of the Marsyas to the Myronian statue has already been pointed out. Moreover other instances of the adaptation of Myronian types in Praxitelean art have been dwelt on by Kekulé.²² As regards the Scythian, I have already maintained that in the treatment of this figure there is nothing pointing to the later periods. On the contrary we should contrast him with the Aretino, which typifies the treatment of a barbarian in what is probably Pergamene art. If Overbeck sees something uncommon and late in his headdress and general drapery, I would ask for instances of the treatment of such figures in the fourth century and earlier periods. The examples present to my mind are those of the Archer, probably Paris, in the eastern pediment of the Temple of Athena at Aigina, a work of the early fifth century B. C., in which this foreign warrior wears the Phrygian cap, and has the close-fitting sleeves and trousers; second, as far as we can make them out, the foreign warriors on the frieze of the Temple of Nike Apteros; third, some of the Amazons of the frieze of the Mausoleum of Halikarnassos, and for the lower part of the body the colossal horseman from Halikarnassos. If this headdress is commonly worn in later times by Paris, Amazons, Artemis, Adonis and Attis, it means that these later representations have been taken from such earlier types as the Scythian here represented. The same applies still more to the figures of Muses. If the seated Muse reminds us of some of the most graceful Tanagrean terracottas, it shows us whence the makers of these terracottas got their prototypes; for we have never assumed that the works of these minor artists were always original inspirations. Vague general analogies in the wearing of the drapery may also be found between some of these Muses and Roman draped

²² *Der Kopf des Praxitelischen Hermes*, 1881.

female figures. But as I have had occasion to set forth once before,²³ the general arrangement of the drapery of some of these statues of the Roman period was borrowed from earlier prototypes, especially of the fourth century B. C. And if we can point out analogies in the treatment of drapery and in attitudes between the Mantineian Muses and figures that are undoubtedly of the fourth century, we must, taking into account the sober and distinctly Hellenic technic of the relief-work of these slabs, assign them also to the fourth century B. C. I have little doubt in my mind, that the fact of these Muses, having superficial likeness in the arrangement of drapery to some works of the Hellenistic period existing in the Italian museums, has been the efficient cause which has led some archæologists to assign them to the later date. Now I merely ask the student to compare these Muses as regards the arrangement of drapery: first, with the colossal figure of Mausolos and of Artemisia from Halikarnassos,²⁴ undoubtedly made about the year 350 B. C. These statues appear to be the prototypes to many draped figures of the Hellenistic period. Secondly, I would compare them with the draped female figure on the drum of the column from the Temple of Artemis at Ephesos,²⁵ also a work of about the same period in the fourth century. I would further adduce the statue of the Lateran Sophokles,²⁶ probably going back to the same time. Then let us compare the drapery of the second and third Muses to our left with the drapery of the standing female figure on a beautiful large sepulchral slab in the National Museum at Athens, here published for the first time, and without doubt a work of the fourth century (PL. II, fig. 1). It will be noticed how in the arrangement of himation and chiton, how in the folding and even in such details as the cross-band of folds about the waist, and the small knot or end of drapery pulled under the end of this cross-band, the arrangement is essentially the same. Another fourth-century sepulchral relief in the same museum hitherto unpublished (PL. II, fig. 2) bears the closest analogy, in the treatment of the figure and of the drapery, to the slim Muse with the pipes. Finally if we compare this figure of the third Muse with the two central female figures on the base of the pyrrhic dancers previously referred to, we not only must be struck with the close analogy, but we should certainly be led to the opinion that these two female figures are in the

²³ *Journal of Hellenic Studies*, VII (1886), p. 247.

²⁴ Mrs. MITCHELL, p. 470, etc.; *Monumenti*, v. 18.

²⁵ RAYET, *Monuments Antiques*, II. pl. 50.

²⁶ *Monumenti dell'Inst.*, IV. 27.

treatment of the drapery and the heads slightly later modifications of the types as shown in the two Muses to which they bear analogy. But by the inscription on this base the work has been assigned to the second half of the fourth century B. C. It is thus beyond a doubt that the Muses, as here rendered, have their closest analogies in works of the age of Praxiteles, and if we add to this the general feeling in the attitude, with slight inclination of the head, of the Muse with the pipes, and consider the sentiment of all these figures, we cannot but appreciate that they are in all their characteristics expressive of Praxitelean art. By this we do not mean that these sculptures are necessarily by the hand of Praxiteles, but that they contain features which point to his influence as it has been manifested to us in the works we now assign to him.

To sum up: At Mantinea reliefs are found representing Muses grouped with Apollo and Marsyas with the pipes. These reliefs are better suited to decorate the front of the base of a large group of statues than to any other function we can think of. From what we know of the bases of such temple-statues the dimensions of four such slabs would just correspond in extent to appropriate ornament of such character. The technical and artistic treatment of the relief, the conception of the subject, the grouping of the figures, and the style and feeling of every single figure, correspond most with the art of the period of Praxiteles. We now read in Pausanias that the base of the temple-statues of Leto, Artemis and Apollo was ornamented with a representation of Marsyas with the pipes and a Muse. The conclusion seems evident. Is it probable that at Mantinea there existed another relief, not an architectural frieze, nor a balustrade, representing the same subject as that described by Pausanias, made without any relation to the same scene as represented by the great artist in the same place? It might be urged that the present reliefs are a later copy of the earlier sculptures that had been injured or destroyed. Well! a bad Roman copy it certainly is not, and we can see no reason for thus shirking the responsibility of assigning to Praxitelean art a work which we have the good fortune to possess. Such shirking reminds one of the pleasantries made by a maintainer of the personality of Homer: that the Homeric poems were not written by Homer but by another man of the same name.

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American School of Classical Studies at Athens,
January, 1890.

A PHœNICIAN BOWL IN THE METROPOLITAN MUSEUM.

[PLATE III.]

Of the celebrated treasures from Kourion, discovered by General L. P. di Cesnola, a silver patera with a most elaborate design has remained unpublished. It measures six inches in diameter across the top and an inch and a half in depth, and is so fractured, bent and corroded that the design can be made out with great difficulty. Wishing to feel sure whether the material were silver throughout or merely silver-lined I took the bowl to the chemical laboratory, where my friend Dr. McCay examined it and discovered that the entire bowl had been transmuted into chloride of silver. This I am told might have been caused by the action of the soil in the damp vault, in which it had been buried for so many centuries.¹ Having secured the services of a skilful draughtsman, and being present myself to supervise his work, I endeavored to obtain a reproduction of the patera, but without satisfactory result. The present drawing was secured in the following manner.

I first cleaned the bowl as carefully as possible and brought out the design by the use of white lead; then traced it in separate segments with an etching needle on a sheet of gelatine, and afterwards put these segments together. This method has the disadvantage of enlarging the outer zones, without proportionally enlarging the design. But though the figures are placed slightly too far apart, they are otherwise more accurate reproductions of the original than is likely to be obtained by free-hand drawing.

The design consists of a central medallion, around which are four concentric figured zones. The central medallion, as is frequently the case with Cypriote paterae, is occupied not with geometric but with figured decoration. Here we recognize the goddess Isis suckling Horus in the midst of lotus flowers. The composition is well known in Egyptian design and is here borrowed with slight changes in cos-

¹ CESNOLA, *Cyprus*, ch. xi.

tume, which give evidence of Assyrian influence. The lotus flowers forming almost a circle are drawn in essentially similar style to those upon Theban monuments,² but we may observe that the closed lotus buds between the open flowers have disappeared. This composition was well fitted for the central decoration of Phoenician bowls. It is found in modified form in green glazed terracotta bowls from near Idalion³ and in a silver bowl from Caere.⁴ As it filled nearly the entire space of the medallion, the *exergue* is here very small. There is no room for a separate composition as in the famous Palestrina patera, nor is the space left vacant as in the Louvre patera from Idalion,⁵ but is filled by a single line of reversed lotus flowers. It is interesting to find this composition upon a bowl from Palestrina, and to note that this is only one of a number of correspondences in design between the Palestrina and Cypriote paterae.⁶

The first or smallest zone joins the central medallion so closely as to appear to be included within it. But if we examine the design carefully we find it separated from the central composition by a double-banked lotus border of the same kind as that which separates it from the zone above. The nearest analogue we can find to this form of lotus border is that which encloses the outermost zone upon the silver patera from Amathous,⁷ where, if we may trust the drawing, it appears inverted and has lost almost every trace of its origin. Even upon this patera from Kourion it seems to have been traced with a careless hand. But its method of construction is interesting. It consists of a series of crossed lines, the upward angles of which are filled in with radiating lines surmounted by a crown of dots. It is not difficult to restore the design.



The subject within this zone is of a pastoral character. Here is a keeper with his horses: some are walking, others grazing; in one case a colt seems to startle its mother, in another the mother horse

² WILKINSON, *Anc. Egyptians*, II, figs. 361, 365, 366.

³ CESNOLA, *Cyprus*, p. 102.

⁴ PERROT and CHIPIEZ, *Hist. de l'Art*, III, fig. 553 from GRIFFI, *Cere antica*, pls. VIII, IX.

⁵ Mus. Nap., III, pl. XI; PERROT and CHIPIEZ, III, fig. 546.

⁶ Mon. ined., X, pl. 32.

⁷ CESNOLA, *Cyprus*, pl. XIX.

turns fondly around to its suckling colt. No portion of this subject is wholly new to us. Horses marching and horses grazing, even the cow turning to fondle its sucking calf are familiar subjects,⁸ but here they are fused into one picture, in harmony with the central theme. In the medallion it is a goddess who nourishes her son; in this picture the animal world is brought into sympathetic relation. The figured representation is also arranged with reference to the central medallion, and is broken into two segments. On one side are found the groups of horses and colts, on the other, horses in single file. The significance of this zone may be that the individual whom we call the hero of the patera was well known as the owner of many horses. The second zone is not so easily recovered. Here is represented a series of men reclining on couches, a seated woman, two attendants and a contest of a man with a lion. What the significance of this zone may be is equally puzzling. Is the seated woman, who holds a large object (pomegranate?) in her hand, a goddess? This seems hardly probable, since she occupies such an unimportant position in the picture. Nor are the men to be interpreted as gods, since this is not the Phœnician method of representing divinities. This is not therefore a Phœnician *lectisternium* in honor of the gods, but a funeral banquet in honor of a departed friend. The figure reclining with raised knee is similar in subject to the figures upon Etruscan funerary urns and upon rock-cut tombs at Myra⁹ in Lykia. The group described as a man fighting a lion is not perfectly clear in outline and if accepted as such seems to admit a disturbing element to the otherwise peaceful theme. There seems however to be little doubt that the group has been correctly described, for we find it frequently upon Phœnician gems¹⁰ and sometimes the man has the same uplifted knee.¹¹ Nor was it to the Asiatic mind out of harmony with funerary associations, for we find it carved upon a Xanthian tomb.¹² Possibly the artist, by this reference to Isdubar overcoming the lion, intended to symbolize the courage of the deceased or his escape from great danger. From a decorative point of view we may observe that the zone is not divided into two contrasting segments,

⁸ CESNOLA, *Cyprus*, p. 329 and on a scarab, *ibid.*, pl. XXVI; cf. SCHLIEMANN, *Mykenai*, fig. 175.

⁹ TEXIER, *As. Min.*, III, pls. 224, 225, 230.

¹⁰ CESNOLA, *Cyprus*, pl. XXXIV, 3, XXXVI, 3.

¹¹ MENANT, *La Glyptique Orientale*, figs. 265, 266.

¹² PERROT and CHIPIEZ, V, fig. 278.

but appears as a continuous frieze or perhaps as roughly divided into three segments, without reference to the division of the zone below it.

The design on the third zone is still more injured, but it seems to represent worship and sacrifices. In the position of honor is a man upon a couch. Behind him are two attendants with bowls. Approaching him are three similar figures and a fourth with a stag(?) over his shoulder. The lotus plants suggest a ceremonial in honor of the dead, which here consisted of offerings of wine and animal sacrifice. To the right there seems to be a man seated(?), then a man holding a bowl or patera. Before him are two lotus plants, which are not substitutes for the Tree of Life,¹³ but hold a subordinate position in the composition and are as in the preceding composition mere determinatives of funerary significance. The object of adoration is almost wholly obliterated. It was perhaps a seated figure, behind whom a worshipper appears in abject adoration. The next composition seems to consist of a reclining and a seated man facing each other before an altar. Then follow two worshippers, one in front and one behind, both adoring a seated figure. The next group is a longer one. We see here a woman seated before an altar. Behind her are two men; one bears an animal, the other holds a staff; in front are two men in adoration. Beyond them are a man dragging a refractory donkey and a man carrying a goat. If we interpret the seated figure in the preceding zone as a woman and not a goddess, the same reasons compel us to see in this individual no more important personage than the wife of the man who enjoys the position of honor. Adoration will be paid her and sacrifices offered in her behalf, even her useful donkey will be compelled to follow her: is not this the significance the artist intended to portray?

As we have interpreted this zone, no geometrical symmetry is observed in balancing the successive compositions. The two scenes in which the hero and his wife are concerned occupy more than half the zone. The remainder consists of three minor compositions, which merely echoed the same thought, or honor other members of the hero's family. The upper limit of this zone is an ornamental band, which presents the appearance of a series of quatrefoils. It was hastily engraved, the adjoining horizontal petals frequently, but not always, being united.

¹³ Cf. Phoenician ivories in LAJARD, *Monuments of Nineveh*, 1st series, pl. 88.

The fourth or outermost zone represents the hero and his wife upon a couch on wheels starting forth from the town; in front of them is an ordinary chariot, and leading the procession a mounted horseman. The object of the excursion is apparently to reach a sacred grove outside the city. Here the hero and his wife pay homage to the gods. The remainder of the zone represents the return of the same party, headed by musicians. The town is represented by three towers with intervening walls. As on the Amathous patera¹⁴ the heads above the wall indicate the population behind them. The character of the country drive is indicated by the tree outside the town. The couch upon wheels is a form of vehicle of unusual occurrence.¹⁵ It is much longer and quite different in form from the ordinary war-chariot. It would seem to have been used in the present instance as a carriage of a woman of rank, but on an Etruscan vase from Orvieto¹⁶ a man is transported upon a similar vehicle on the long journey to the lower regions. The grove here indicated was perhaps that of Apollo,¹⁷ who had several seats of worship in the neighborhood of Kourion. The trees composing the grove seem to be the date palm, which was elsewhere associated with the worship of Apollo, and as its name *φοῖνιξ* implies was especially valued in Phoenician settlements.¹⁸ The mode of representing the tree is essentially Egyptian.¹⁹ Within the grove, the hero's wife appears seated before an altar, while he is standing. The religious exercise performed, the hero and his wife return to the town. They are met and accompanied in their return by a band of musicians. The central figure carries the lyre, and we may presume from analogous representations on the archaic paterae from Idalion²⁰ and Kourion²¹ that the man in front carried a double flute and the man behind a tambourine.

Our general interpretation of this patera implies that it is a pious offering for the soul of a departed one and for his family. The design should be read in the light of Egyptian figured design and inscriptions. As the inscription upon the libation vase of Osor-ur,²² so our central medallion would address the deceased, "The Resident of the West hath established thy person among the sages of the divine lower region; he

¹⁴ CESNOLA, *Cyprus*, pl. xix.

¹⁵ *Ibid.*, p. 247.

¹⁶ *Mon. ined.*, xi, pls. 4, 5.

¹⁷ See ENGEL, *Kypros*, ii, p. 668.

¹⁸ See HEHN, *Kulturpflanzen und Haustiere*, pp. 216-228.

¹⁹ Cf. WILKINSON, *Ancient Egyptians*, i, fig. 151.

²⁰ CESNOLA, *Cyprus*, p. 77.

²¹ *Records of the Past*, vol. xii, p. 79.

²² A. J. A., iv, pl. vii.

giveth stability to thy body among those who repose and causeth thy soul not to distance itself from thee. Isis, divine mother, offereth thee her breast, and thou hast by her the abundance of life." The successive zones of ornament may be considered, according to Egyptian formulas, as prayers that the departed may receive all manner of good things. As upon the stele of Iritisen²³ we read an inscribed prayer to Osiris that he may give a "funereal meal of bread and liquor, thousands of loaves, liquors, oxen, geese, all good and pure things, to the pious Iritisen and to his pious wife Hapu, who loves him," so here we read similar prayers for the hero and his wife. And upon the final zone we seem to read praises of the piety of the hero similar to the inscription of Iritisen, "I know the mystery of the divine Word, the ordinances of the religious feasts, every rite of which they are fraught, I never strayed from them."

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²³ *Records of the Past*, vol. x, p. 3.

THE HOUSE OF THE MARTYRS JOHN AND PAUL
RECENTLY DISCOVERED ON THE COELIAN
HILL AT ROME.*

[PLATES IV, V, VI.]

VI. SECONDARY PARTS OF THE HOUSE.

With the exception of the *tablinum*, which from its position and shape can easily be recognized in any Roman house, it is somewhat difficult to ascertain the use of the various chambers that have been excavated. In general, three groups have been distinguished: the family apartments, the chambers or sleeping-rooms of the servants, and the cells for domestic purposes. These three classes are easily to be recognized in this house, but it would not be possible, without indulging in useless conjectures, to attempt a detailed specification in each one. To the first class belong the eight large rooms behind the peristyle; to the second, several rooms on the lower floor near the *atria* and many of those on the two stories above.

The luxurious life of the great families in Rome required nothing less than an army of slaves. The *interni* who worked within the house, and the *externi* who worked without; the *ordinarii* who exercised the office of superintendence, and the *vulgares* whose offices were the most menial,¹ such as the *ostiarius*,² the *cubicularius*,³ the *structor*,⁴ the *lecticarius*,⁵ the *focarius*,⁶ the *pincerna*,⁷ the *promus*,⁸ and a hundred others.⁹ All these were lodged within the palace. The wealthy learned, from Christian charity, to moderate the abuses of the system: still, they retained a large body of slaves. This fact alone can explain the size of the apartments for the domestics placed on all three of the stories in the house of the Coelian. Such are, on the lower story, sundry chambers near the *atrium* and the crypts, several of which I have explored

*Continued from Vol. VI, page 285.

¹ ULPIANUS, *Digest.* XLVII. 10, 15 r; *ibid.*, 14, 4, 5.

² PETRONIUS, *Satir.*, 29.

³ CICERO, *Verr.* II., 3, 4.

⁴ PETRONIUS, *op. cit.*, 35.

⁵ CICERO, *Epist. fam.*, IV. 12.

⁶ ULPIANUS, *op. cit.*, IV. 9, 1.

⁷ ASCONIUS, *In Verr.* II., 1, 26.

⁸ PLAUTUS, *Pseud.*, II., 2, 14 (608).

⁹ COLUMELLA, I. 9. 3; II. 13. 17.

but not cleared. Their height, as in general that of all the cells on the east side, being much less than elsewhere, the floor above them was not entirely destroyed when the basilica was erected. Over a space corresponding to one quarter of the area of the basilica toward the porch, a suite of chambers of various forms and sizes remain on this floor; but all are rude and plain, so that I have not been tempted to clear them. If I am not mistaken, this was the main portion of the apartment of the slaves, which, Cicero informs us (*Phil. II., 27*), consisted of many small cells placed in a row and called more properly *dormitoria*.

Nothing can be said of the stories that rose above the *parte nobile* or aristocratic section of the lower story, as they have been completely destroyed with the sole exception of the façade including the windows.

I shall pass to a description of the crypts and cells already mentioned, such as formed an important part of the Roman houses. The crypts were long and narrow galleries on the lower floor, closed on both sides and built either on the edge of a garden or along the wings of a portico or around any other part of the building. They served for pleasant strolls and meetings under cover in the warm hours of the day,¹⁰ or for the storing of grains, fruits, and other articles that needed protection from atmospheric changes.¹¹ When these galleries are annexed to an *atrium* or peristyle, they are termed *cryptopartieus*: such a one is placed in our house on the side of the inner court that is in front of the *tablinum* and its neighboring rooms. For us, this is the most venerated part of the building, because here the two saintly owners were killed for the faith and buried by the soldiers of Terentianus. The half of its length which has been hitherto explored measures ten metres; and its width is about one metre and a half, at least from the *tablinum* onward, where the main staircase of the house is placed. The floor of this crypt, which is paved with polygons of lava, is on a somewhat lower level, as already noted. Its rude vault is a tunnel-vault modified by some lunettes. It is divided into two compartments through the construction of the staircase within it. At right angles to this runs a second crypt of equal width and at least nine metres long: both are without windows and were lighted by some doors which opened, apparently, upon the court.

¹⁰ MURATORI, *Inscript.*, p. 481; REINESIUS, *Syntagma Inscript.*, II. 28; SPARTIANUS, *Hadr.* 10.

¹¹ VITRUVIUS, VI. 5. 2; VARRO, *De re Rust.*, I. 57.

Through other passages, access was had to various contiguous cells whose use should be here explained.

The *cella* of a Roman house, speaking generally, is a storeroom for oil, wine, and such things: hence the epithets *olearia*, *vinaria*, etc.¹² These liquids were kept in vases usually of earthenware (*dolia*, *amphorae*, *seriae*), which were placed in rows against the walls or stuck in a bed of sand.¹³ As such a method of keeping wine required a great amount of room and consequently many *cellae*, in the house of SS. John and Paul an entire wing on the ground-floor to the east is occupied by these cellars. They are at present reached from the point where the two described above meet, and they extend on every side in a network of small unadorned chambers communicating by vaulted passages of varying forms and sizes. None of them are paved, the floor being covered with a layer of sand, *doliis defossis*. In one of them is a square well with its parapet, or *puteal*, nearly as high as the vault, with the usual holes in the inner walls for the purpose of descending to draw water. It became necessary to raise the parapet to this height by means of an additional section, at the time that the level of the floor was raised by the bed of sand in order to turn it into a cellar. The vault of this room is quite black with smoke. The hearth or *focus* (CIC., *De Sen.*, 16) was here found, in pieces, under the rubbish, and it still contained the charcoal reduced to powder. On one of the walls is a pipe for hot water; that is, a large terracotta pipe placed within a rectangular shaft left in the wall, the pipe reappearing in the upper story on the opposite side of the wall. A similar conduit was found in the thickness of the vault of the neighboring cellar, but it had been deemed necessary to close it for reasons of solidity. A third conduit exists in the following chamber. High on the wall, opposite the door of the first of these chambers, is a small stone reservoir encased in the wall, from which it is separated by plates of lead to keep the dampness from the walls. This basin has a mouth for discharging the water. Here and on the floor above may have been the *toreularium*¹⁴ for pressing the grapes, unless it be preferable to regard this whole region as serving in the beginning for bathing purposes, before it was turned into cellars. This cannot be determined until all

¹² VARRO, *De re Rust.*, I. 10, 13; I. 11, 12; COLUMELLA, XII. 18, 3, 4; I, 6, 9; CICERO, *De Senect.*, 16.

¹³ PLINIUS, *Hist. Nat.*, XIV. 27; COLUMELLA, XII. 18, 5.

¹⁴ COLUMELLA, XII. 18, 3; VITRUVIUS, VI. 6. 3.

the surrounding chambers are cleared on both stories. In a fourth room, the entire space between the two walls is occupied by another reservoir, made of bricks and cement, which rises thirty centimetres above the floor level and is coated, on the inside, with a good plastering of ground potsherds. In this room I have stuck in the sand-bed some of the many *amphorae* found in the whole row of cellars in order to give an example of the arrangement of a Roman wine-cellars. In 1789, there was found under the walls of Rome one of these wine-cellars divided into three compartments whose plan and description are given in Rich's Dictionary (art. *cella*). In many ways, this cellar on the Coelian resembles it, as it does those that are being excavated at Pompeii. At the entrance to the same chamber was found a *dolium* walled with mortar into an angle of the wall, but with its upper part broken off. These few words are all that can be said, as the excavation of this part is hardly begun.

In the same zone of cellars, toward the inner court, there opens a passage 90 cent. wide and about two metres long which leads, by a staircase that is not yet cleared, to a lower story. This is composed of a long series of very small chambers, some of which extend under the floor of the peristyle. Taken in relation to the interior of the house, they are subterranean, but they are not so where they are connected with the exterior, on the opposite side, where the hill falls off very rapidly toward the street. Only two or three have been cleared near the graves in the new chapel of S. Paolo della Croce, which were, indeed, rooms on the same story. The first is a sort of narrow vestibule, with a tunnel-vault, whence some light was introduced, through two windows, into a spacious square hall with a hemicycle in the end wall. Its vault is *a vela*: that of the hemicycle is a semi-dome. In the opposite wall is a large arched opening similar to that of the apse, which communicates by means of a long narrow passage with the neighboring rooms, whose number I have not yet been able to determine.

Here was the *balineum* of the house, as that part of the large Roman house was termed which served for baths.¹⁵ Such private bathing establishments could be indulged in only by the wealthiest families. They had the same general divisions and arrangements as the public baths: the *apodyterium*, for undressing and dressing; the *frigidarium* or *baptisterium*, for cold baths; the *calidarium*, for hot baths; the *tepidarium*,

¹⁵ VARRO, *Ling. lat.*, IX. 68.

for resting in a moderate temperature after the bath ; the *hypocaustis* or subterranean furnace, from which pipes of metal or terracotta carried the hot water through the establishment. At the end of this room was a semicircular alcove named *laconicum*, which contained a reservoir for the warm bath called *alveus* or an isolated basin, *solium* or *labrum* for sprinkling.

The thermal hall had the pavement commonly called *suspensura*,¹⁶ so named because it is raised from the ground on parallel rows of piers, two feet high, made of square bricks cemented with clay mixed with chopped hair. On these piers there rested terracotta slabs covered with a layer of *astraco*, above which were slabs of white marble decorated with mosaic. The empty space below formed the *hypocaustis* or *fornax*, the furnace already mentioned.

Such is the arrangement in the rooms of our Coelian house. The hemicycle of the *laconicum* is opened in the left-hand wall, and is of the same size as the *alveus* or bathing-tub it contains, which is in the form of a segment of a circle with a uniform depth of seventy centimetres. On one side was a small marble projection or *gradus* which served as a seat. On the right wall there is the mouth of a terracotta circular pipe with a diameter of fifteen centimetres. A parapet rising one metre from the pavement hides the bathing-place, leaving only a narrow passage descending to it. This parapet is called by Vitruvius the *plateus*. The interior of both *alveus* and *laconicum* was lined with marble slabs, as can be seen from the impressions on the mortar.

Only a part of the raised pavement of the thermal hall has been preserved, and this is covered with very fine white and black mosaic. In the destroyed section some of the supporting piers remain : they are sixty centimeters high ; the slabs they support are five cent. thick ; the *astraco* on top of them, in which the mosaic is set, twenty cent. thick. The interior of the *hypocaustis* is entirely covered with slabs of terracotta, still black with smoke. I have not been able to find the *prae-furnium* or mouth of the furnace whence the flames passed to pervade the sub-pavement already mentioned. The heated air passed through a terracotta pipe twenty cent. in diameter, still black with smoke : traces of it remain in one of the four corners of the hall by the wall. The pipes that carried the hot air about the hall to raise its temperature have been so displaced that their arrangement is uncertain. All of the many found here were of the usual rectangular form and thirty-six

¹⁶ VITRUVIUS, v. 10; PALLADIO, l. 40.

centimetres long. The *labrum*, opposite the *laconicum*, is a heavy circular terracotta basin over a metre in diameter.

The walls, vaults, and arches of all the above rooms and of those near them, which I explored but did not clear, are covered with good stucco partly fallen. No traces of paintings are visible upon any of them. The simplicity of these bathing-apartments, so different from the luxuriousness of many others, may be owing to the fact that the owners were Christians. Their present obscurity, however, is caused by the construction of the basilica whose wall cut off all communication with the exterior. Besides, there are remains of other baths of greater importance. At a short distance from those just described and on the same floor, at the point where fifty years ago the new sacristy of the basilica was built, a large thermal hall was discovered but covered in again. From contemporary descriptions, this would seem to have resembled in form and structure the finest Pompeian *hypocausta*. Its raised pavements was covered, not with mosaic but with thin slabs of white marble, while the *hypocaustis* beneath had a mosaic floor. There were marble incrustations and other rich decorations upon the walls of the main hall: these were admired at the time of the discovery though injured by the water that stood over the great part of the surface. Other neighboring halls decorated with mosaics and paintings were hardly seen, and they suffered the same fate, being first injured and then buried. I cannot determine whether this more splendid *balineum* was built when the simpler one was abandoned, or whether the two were contemporary. On the plan it has been possible to note only the first, as the second could not be examined or measured.

Another distinct part of the Roman house was often the *oecus*, a hall or a court closed and usually entirely covered by a roof or ceiling, which served as a place of recreation, for receptions, and for banquets. Its size, form, and situation distinguish it readily from all other parts of the house. Such a hall seems to have existed in this house, at least up to the fourth century. It is a spacious hall at present outside the perimeter of the basilica, though a part of it is underneath its apse. It is ten metres wide and of a length equal to the side of the house on the *Clivus Scauri* at the peristyle. Its construction is of a different period from that of the neighboring rooms. It appears to me to be much earlier, to judge by the quality of the *cortina* of inner walls, which is of excellent reticulated work. Next to it the later chambers were added, an interval of about a

centimetre being left between the walls. At no point did I find any indications of vaults, which would certainly have been visible as the wall still rises about six metres from the pavement. Hence it is to be inferred that the covering was either a gable-roof or a ceiling with a loggia above it: this is made probable by the traces, at that point, of remains of windows opening on to the street, though the part of the old wall that faced this street is now in great part destroyed. Here was probably one of those terraces called *solaria*, a fine example of which was found in a house at Herculaneum. The *oecus* must have been entered on the side of the peristyle as there is no door leading into the apartments. The many fragments of marble slabs, bases of columns, carvings, and basreliefs, painted stuccoes which I found here prove the original splendor of this hall. It could have been more completely reconstructed had not the constructions of the basilica extended into it. That this ceased to be the *oecus* of the house in about the fourth century is shown by three transversal walls then constructed, of which only that portion remains which is within the perimeter of the basilica. Their construction in *tufa* with occasional courses of brick, and their discord with the plan of the building, show them to be the work of a late period.

VII. THE PAINTINGS.

All the walls and vaults of the *appartamento nobile*, the rooms, passageways, and the wings of the *atrium* were covered with paintings. Like the walls, these paintings are of various dates, some belonging to the third or even second century, while others date from the fourth, or from both periods through restorations. Eleven only of the rooms hitherto discovered have preserved to a greater or lesser degree their stucco and paintings. The earliest and artistically the most important are those in a room placed under the high altar of the basilica. The lower part of its four walls was covered, up to a height of two metres, with slabs of white marble, traces of which still remain. The entire surface above this is decorated with encaustic paintings of great richness and beauty. On a white background and standing on a green-sward are life-size genii, placed at regular intervals in front view (Pls. IV-VI). They are not entirely nude, as was the custom in pagan Roman art, though they might be so considered from a casual glance; but they wear a close-fitting seamless garment which would be invisible were not its edges apparent at the neck, the wrists, and

the feet. The arms are gracefully extended and bent as if in rhythmic dance, and with both hands they hold up the *chlamys juvenilis* that hangs quite open behind them from shoulder to knee. Behind these figures is a rich wreath of many-colored flowers, forming a festoon between each figure, and extending around the entire room after the fashion of the so-called *έρκαρπα*. There are ten genii, four on each of the side-walls and two beside the door leading into the adjoining room: the two that were opposite them on the other wall are now hidden behind the main wall of the basilica which here interposes. At the feet of the genii, among trees and flowering plants, are various kinds of large birds of brilliant hues—peacocks, ducks, ostriches—while others are flying through the air. Such *répresentations* of genii of both sexes with flowers and birds are frequent in Roman paintings, but I am not aware of any like this, in which the figures are life-size and form the entire decoration of the walls. The vault of this room is painted in similar style. A dark band, ten centimetres wide, separates its decoration from that of the walls. The scene is the gathering of the grapes by small genii holding baskets in their hands or under their arms and running from vine to vine gathering the grapes with a charming vivacity of motion and of pose, while birds flit among the dense foliage. A similar scene is painted in a well-known ceiling of the catacomb of Domitilla, dating from about the same time and differing only in greater accuracy of design and better preservation. For, in this vault of the Coelian house, the artist has aimed more at general effect than at delicacy of details, and the entire upper part of the subject has perished through the falling of the plaster from the ruined vault; but from the remaining fragments it is evident that the scene was there continued in the same manner as in the catacomb of Domitilla. I have termed the figures genii to distinguish these tutelary angels of men from those that guarded the female sex, called *junones*: but they may be more reasonably considered as *erotes*. Their presence in a Christian house is easily explained. They are more than a century earlier than the Christian owners, who, when they came into possession, saw no reason to efface them. Comm. De Rossi has called renewed attention, in connection with this special instance, to the fact that, up to the time of Constantine, the Christian artists, brought up in the classic school, preserved, quite frankly, its entire system of decoration, varying it to suit their taste. Whatever original position such figures as these may have held in classic mythology, their religious significance had

been quite lost in their decorative use. Tertullian himself, notwithstanding his Montanistic severity, distinguished between the images prohibited by the Mosaic law, *idolatriae causa*, and those to which either *idolatriae titulum non pertinebat* or else were *simplex ornamentum*.¹⁷ This is confirmed in the recently discovered Arabic version of the Apostolic Constitutions published under the name of Hippolytus. In Canon xi reference is made to Christian architects, sculptors, and painters of secular works. Excommunication is launched against all who execute idolatrous figures, while they are allowed to exercise their art in matters that pertain to common life: *si quis artifex eiusmodi rem (idolum vel aliquam figuram idolatricam) confeccerit, exceptis iis rebus, quae ad usum hominum pertinent, excommunicetur donec paenitentiam agat.*¹⁸ In what precise manner this distinction was understood and carried out, during the third and fourth centuries, is shown by the *Acts of the SS. Quattro Coronati*, a document whose importance is recognized by the best critics.¹⁹ These four artists, who were secretly Christians, executed at gentile request some *conchas sigillis ornatae* with images of Victory and of Cupid and even with a *simulacrum solis cum quadriga*. But, on being requested to execute an Asclepius, they obstinately refused—*Asclepius simulacrum non fecerunt*—and this refusal was the cause of their death.²⁰ In a similar way can we explain the many mythological scenes that are seen at every step in the Christian catacombs, and at first excite astonishment.²¹ Just as these four Christian sculptors were willing to carve Victories and Cupids on fountains, and as so many other Christians could without scruple have in their houses, for purely decorative purposes, objects decorated with pagan figures, so also could the saints John and Paul find no objection to the *erotes* decorating one of the rooms of their paternal home.

Adjoining the room just described are two others to which belongs the second of the six doors on the *Clivus Scauri*, ascending the hill. Their paintings are in a different style. In the first, the stucco on the walls had fallen at an early period and was replaced at the time

¹⁷ TERTULLIANUS, *Advers. Marcion.*, II. 22; DE ROSSI, *Roma sott.*, II, 351.

¹⁸ HAMBERG, *Canones S. Hippolyti arabici*, p. 69; DE ROSSI, *op. cit.*, III, 538.

¹⁹ WATTENBACH, *Untersuchungen zur Röm. Kaisergeschichte*, III, 324; DE ROSSI, *Bullettino*, 1879, pp. 45-79.

²⁰ *Mittheil. der central. Comm.*, Wien, 1872, p. XLVIII; DE ROSSI, *loc. cit.*

²¹ E. Q. VISCONTI, *Opere Varie*, I, 216; GARRECCI, *Vetri*, tav. XXXV. 1, 8. ed. 2; DE ROSSI, *op. cit.*, *Bullettino*, *loc. cit.*; RICHEMONT DES BASSAYES, *Nouvelles études sur les Catacombes romaines*, Paris, 1870, p. 446.

of the saintly owners by another of inferior quality, which remained unpainted. The ancient painting of the vault was still intact at the time of the ruin of the house: but it now remains only in one corner of the room. The decoration consists of panels of imitation yellow marble encircled with red bands: the same design recurs at the end in the semicircular space formed by the vault; so that it would appear as if the entire room were decorated in this manner. A brick bench, raised against one of the walls before they were covered with the new stucco, has been the means of preserving a part of the ancient decoration, which is here of imitation red marble. The bench may have served as a *lectulus* or a reading and writing bench. It was destroyed by the workmen before I could save it. The room which follows, on the same axis, has a painted decoration which is still preserved on three sides. Its paintings belong to two periods, the third and the fourth centuries. The former occupy the upper part along a width of one metre and a half, the latter are below them. It would be more exact to say that these lower paintings are a restoration, as they are superposed over earlier ones that have not been effaced but only covered up with tempera colors. This may have been done with a purpose and not because the earlier fresco was injured, for that part of it which still remains is in good condition. In the judgment of Comm. De Rossi, it is probable that the reason for hiding them was that the scenes represented were too free or too pagan. That these scenes contained figures is made evident by the part of them which was not covered: besides, in certain lights, it is possible to obtain glimpses here and there of images which the second coat of coloring did not wholly hide. Of these frescoes, the frieze that encircled the room under the vault still exists in part, as well as part of the decoration of the lunette, which contains panels in white with red and black bands and frame, and, in the centre, a bunch of flowers and some figures which faded away during the excavation as the stucco beneath had been strongly affected by nitre. Where the frieze is untouched, it consists of large volutes and acanthus leaves, and in the parts restored in the fourth century are fishes and birds in the midst of a commonplace wreath of leaves. In the latter design the different style and coloring and the excessive rudeness, and the presence of fresco-work underneath are sufficient to prove that this is the work of a later hand. This is still more evident in the lower part of the decoration, two metres in height, which consists of the façade of a

building to which are adapted, with bad taste, certain geometric figures surrounded by many-colored bands or by imitation yellow marble. The backgrounds are either of pale white, or of red, which is the prevailing color in the entire decoration. The wretched technique of all these colors of the second coat is such that from day to day they are becoming ruined. When discovered they were fresh and clear, but after the earth which protected them had been removed the salt nitrates began to alter them to such a degree that but little is now visible.

Far more important are the paintings of the *tablinum*, which, in a Roman house, always received the richest decoration. Of all the rooms thus far discovered in this house it is the only one that preserves its frescoes on all four walls and on the vault, and, what is still better, preserves them in good condition. This is owing partly to the excellence of the materials, partly to the careful execution in fresco without any use of wax. Below are some architectural façades, as in the preceding room, which being far inferior may have been copied from these in the *tablinum*. For here the lines are more regular, the drawing more accurate, the colors—red, yellow, green and violet—are in better taste and arrangement. The imaginary building is crowned by small gables placed within a band which imitates the *opus isodومum*, made of cubes of yellow marble with red veinings. Above this band, which encircles the entire room, is a frieze of such richness, beauty, and grace as to place it on an equality with the best Pompeian decoration. It is made of the Corinthian acanthus, which starting from a heavily tufted plant placed in the centre, spreads luxuriantly in full volutes on either side until it reaches the next wall, upon which a corresponding decoration has been carried out. Its dark green color stands out strongly on a white ground which contrasts well with the yellow of the lower band and the red of the cornice. Above the frieze is another continuous line of decoration underneath the tunnel-vault. Its execution is so good and full of life that, were it not in fresco and on the same stucco, we should be tempted to believe it earlier by a century than the rest. At all events, it is by another hand than that which decorated the walls; by the hand of an artist accustomed to design figures, not an artisan confined to tracing outlines and coloring grounds. It is all the more unfortunate that here, as in the three preceding rooms, the upper part of the vault is destroyed, so that of this fine painting only the lower edges remain

to a height of about a metre and a half. The design is a broad ellipse with a white ground edged by six concentric bands—red, yellow, green, and blue. Similar but narrower bands radiating from the centre to the circumference divide this field into eight triangular compartments, which give to the entire composition the aspect of a wheel. These compartments are filled with figures of Christian art of rare interest, which will be described in the next chapter. The space that remains between the edge of the ellipse and the frieze on the walls is also subdivided by similar bands into compartments which contain not figures but rich foliage on a white ground, except that at the four corners there are scenic masks similar to those so often found in ancient and even early-Christian decoration. In a lunette of the vault are hippocamps hanging like lamps from a chain. This fabulous animal, half-fish, half-horse, destined to draw the car of Neptune and the Tritons, is a frequent decorative motive, sometimes in the Catacombs.

Next to the *tablinum* is, on one side, the *cryptoporticu*s of the *atrium*, and, on the other, a small chamber or rather passage that leads to the secondary vestibule of the house along the side of the *Clivus Scauri*. Both have good paintings. Those of the passageway reproduce marbles of pale yellow with red veinings divided into regular compartments by red bands which imitate the outlines of squared building blocks. The adjoining passage, which leads into the other row of rooms is painted in the same manner. The vault, which in these narrow passageways is much higher than elsewhere has been almost entirely destroyed. Only a strip about one metre high remains containing small figures of animals or of winged genii or *junones* bearing wreaths of flowers. The wing of the *atrium* or peristyle, in so far as it has been uncovered, along a length of several metres has two different styles of decoration. On the right of the main door of the *tablinum* where the staircase is which leads to the floor above, is painted a *viridarium* enclosed by a cane railing over which there climb plants with leaves and flowers. The workmanship is somewhat rude and the tempera colors have become so pale that the design is hardly perceptible. The border (zoccolo), on the contrary, which rises a metre from the line of steps, is frescoed in red, and is of fine stucco that shines like marble. The paintings on the right of the door consist of the usual geometric patterns on backgrounds of varied colors, framed with good taste. They rise to a height of four metres, and their colors are applied in encaustic over others of an earlier date that

were in fresco, in the same way as was done in another room, mentioned above. In scraping these more recent colors, was discovered an unusual subject, which will be described in the next chapter.

The three rooms that were formed within the *oculus* of the house were also painted, but the work undertaken at this point in the fifth century in order to construct the apse of the basilica led to their destruction. Some wide strips remain at two points. In the middle room are some large frames of good style in which red predominates: above are traces of compositions with figurines in the centre and nothing more. In the next room, which is not yet accessible, are the usual imitation marbles divided into rectangles by red lines to imitate squared building-blocks. The execution is far superior to that of all the other rooms in which a similar style of decoration was used. I have already mentioned still another large room, which in the course of time came to be used as a wine-vault. Its tunnel vault is entirely painted, but the colors are so faded and ruined that it is only by moistening them that a faint idea of their design can be ascertained. Delicate and brilliantly colored lines divided the vault into compartments of various sizes and shapes upon whose white background were painted decorations and flowers.

Another small room in the vestibule that opens on the *Clivus Scauri* was transformed in the Middle Ages into an oratory and adorned with paintings which will be described later. On this occasion, all the old painted stucco of the walls was not destroyed, but was left under the new coat wherever it did not interfere with the restoration. In the little that remains there appears the same brilliant red used on the border of the staircase, just described: the *cryptoparticus*, also, has a similar border surrounding it at quite a distance from the ground.

PADRE GERMANO DI S. STANISLAO, PASSIONISTA.

Convent of SS. Giovanni e Paolo.

Roma,
July, 1890.

[TO BE CONTINUED.]

NOTES ON ROMAN ARTISTS OF THE MIDDLE AGES.

III. TWO TOMBS OF THE POPES AT VITERBO BY VAS- SALLECTUS AND PETRUS ODERISI.*

[PLATES VII, VIII, IX.]

The tombs of the Popes that remain from the Middle Ages in fair preservation are few. Two such monuments, not hitherto carefully described or illustrated, exist in the church of San Francesco at Viterbo :¹ they are the tombs of Hadrian V and Clement IV, the former intact, the latter partly ruined ; both dating from the XIII century.

I. TOMB OF HADRIAN V (PL. VII).

At the time of my first visit to Viterbo, in June 1887, the monument of Hadrian V had been undergoing a considerable repair under the supervision of Professor Giuseppe Rossi. The church in which it stands was originally called Sant' Angelo in Castello and was consecrated in 1160 by Alexander III. It was given in 1237 to the Minorites, who rebuilt the church, calling it San Francesco. The building has been almost completely restored, and only the choir and transept remain in the Gothic style of that period. When intact, it must have been a fine example of early Italian Gothic, built shortly after the parent church at Assisi. In the left wall of the choir is the tomb of Cardinal Marco da Viterbo (d. 1369), a superb piece of sculpture of the close of the XIV century. It bears the inscription : FRATER JVLIANVS FECIT FIERI HOC OPVS. This Julianus was General of the

* A preliminary note was published in vol. v of the JOURNAL, pp. 187-8.

¹ They have since been noticed by two writers: F. CRISTOFORI, *Le tombe dei Papi in Viterbo e le chiese di S. Maria in Gradi di S. Francesco e di S. Lorenzo. Memorie e documenti*: Siena, 1887; and G. Rossi in a pamphlet issued in support of his proposed restoration of the tomb of Clement IV. Neither of these writers covers the ground of this article. Cristofori is familiar with the documents relating to the history of the monuments, and in this respect his work is of value, though hardly exact in its transcriptions. Both writers hardly appear to be acquainted with the related works of the Roman school or with the artistic bearing of the tombs in connection with the history of Italian art.

Franciscans and a friend and pupil of Marco. The canopy, the two angels holding back the curtains, the reclining figure of the cardinal, and the base on which it lies, belong to the XIV century: the lower part was added probably during the XVII century. Of two other monuments, one has disappeared—that of Cardinal Vicedomini (d. 1276), whose later tomb was thought to be in the same style as that of Pope John XXI,² i. e., late-Renaissance work—and the other, that of Cardinal Landriano of Milan (d. 1445), is in a fine Gothic style that shows it to be earlier than the time of his death.³ Viterbo originally contained the tombs of four mediæval popes executed at the time of that interesting early revival in art which preceded the Renaissance. These were the tombs of Alexander IV (1254–61), Clement IV (1265–68), Hadrian V (1276), and John XXI (1276–77): of these only two remain, and both of them now stand in the church of San Francesco.

The mausoleum of Hadrian V is in that style of art where the greater part of the decoration is composed of geometric designs executed in small marble-mosaic cubes of various colors. This kind of work is mainly associated with a large group of Roman artists who practised it invariably during a period of nearly two centuries, from the middle of the XII to the middle of the XIV century. It is termed “Cosmati” work, from the name of some of these artists. Hadrian’s tomb stands, in my opinion, in the front rank of the monuments of this beautiful style. It was executed after 1276, when the Roman schools of art had reached their highest grade of excellence, but the name of the artist is unknown. It rises to a height of nearly 22 feet, in three symmetrical divisions: a solid basement; the sarcophagus on which reclines the figure; and the canopy, whose columns rest on the basement. Its type is an earlier one than that which became so popular during the last years of the century, not only with the Pisan school headed by Arnolfo and Giovanni but with the Roman school itself headed by Giovanni Cosmati. In this later type, the form of

² PAPERBROCH (*Conatus ad Catal. Rom. Pontif.*, pt. II, p. 58) as quoted by Cristofori (*op. cit.* pp. 186–7), says of the monument as it existed at the close of the XVII century: *Idem qui monumentum Joannis XXI delineavit et fabricavit artifex, hoc verosimiliter saeculo, etiam hujus Vicedomini cenotaphium simili forma extruxit et literis similiter elegantiam modernam spirantibus inculpsit epitaphium, stili etiam recentioris, ubi, etc.*

³ The tomb of Cardinal Landriano has been described by Professor OJETTI in the *Mostra della Città di Roma alla Esposizione di Torino nell’anno 1884*. A water-color drawing of it was exhibited at Turin.

the canopy is changed, two curtains are hung, on either side, and each is drawn back by an angel, disclosing the reclining figure of the deceased. Unless the priority be given to the tomb of Hecuba of Cyprus in San Francesco at Assisi, said to have been executed about 1240, the earliest example of this type seems to be the noble monument of Cardinal de Braye, at Orvieto, executed by Arnolfo shortly after 1280 and only a few years after this mausoleum of Hadrian IV, which it does not equal in general beauty though surpassing it in the excellence of its sculpture. And in this connection it may be well to call attention to the fact that, in the decorative part of his monument, Arnolfo undoubtedly copied the Roman school, whose works were already scattered throughout the Papal States, and at Orvieto itself where he worked. This fact confirms the opinion that the Pisan Arnolfo is the same as he whose name appears, with the date 1285, on the beautiful tabernacle of San Paolo at Rome.

Papebroch saw Hadrian's monument some time before it was restored in 1715, and his description is therefore of interest. He says (*op. cit.*, pt. II, p. 58): *Marmorea tabula in qua sculptum est epitaphium, et sub thiara clavibusque papalibus continet insignia gentis Fliscae. Est autem mausoleum ei quod Clementis IV detinet corpus par, magnitudinis et altitudinis ejusdem, ubi jacet marmoreus pontifex, cappam et pluvialem indutus, cuius fibula rotundo ac radioso monili praetexta agnum Dei continet, in utraque vero ejusdem pluvialis ora representatur, tanquam Phrigionico opere hinc digitum intendens Joannes Baptista, cum his supra caput verbis, ECCE AGNVS DEI, inde Deipara Virgo cum hisce litteris, EN MATER. Is qui recenter mausoleum hoc repoliri fecit in vacante supra papalia insignia pariete, colore rubro pingi jussit titulum in cuius fundo albo, litteris nigris, hoc novi stylī epitaphium legitur: ADRIANVS QVINTVS PONT. MAX. FLISCA E FAMILIA NOBILISSIMA JANVensi MENSIS VNIVS DIERVMQVE NOVEM MAGISTRATVM PONTIFICVM GERENS DIEM VITERBII FVNCTVS HONORIFICE SEPOLTURA DONATVR. epitaphium istud legitur litteris veteribus ac semilatinis tres lineas impletibus.*

Either Papebroch had a very singular idea of epigraphic accuracy, or, as is probable, the inscription which he reports, belonged to a restoration earlier than that of 1715, and disappeared at that date. Papebroch gives a very inaccurate drawing, which is reproduced by Cristofori, who seems to base upon it, rather than upon the monument itself, the few remarks that he makes upon its form and details: such, for example, as describing the main arch as round instead of

pointed, and speaking of four twisted colonnettes instead of two. Both of these errors were made in Papebroch's drawing.

The basement consists of two parts. Next to the pavement is a plain and widely projecting marble plinth, 72 cent. in height, with double row of mouldings and restored decoration; then the body of the basement, decorated with circles and other geometric patterns and surmounted by a cornice, with a total height of one metre. The entire basement measures 1.72 met. On its projecting angles rest two spiral columns, 2.68 met. high, supporting a canopy formed of a trefoil pointed arch surmounted by a gable, which rises to a height of about 1.85 met. above the columns. The columns have foliated capitals of free Gothic style, reminding of the later work at Orvieto cathedral, and are inlaid with mosaic-work of extreme beauty and delicacy. Within this canopy is placed the sarcophagus, a solid rectangle surmounted by a gable roof with pentagonal edge, and surrounded by a projecting cornice which is supported on the front and sides by well detached spiral colonnettes—one on either corner, and two in the centre of the front, which is thus divided into three compartments, in each of which a porphyry slab is surrounded by a decorative design in glass-mosaic. In all the so-called "Cosmati" mosaic-work, great taste is shown in the combination of forms and colors, and in this monument a perfection is reached which I do not remember to have seen surpassed.⁴

On the wall of the church, within the canopy and over the figure, are two inscriptions: the first is the original epitaph, the second records a restoration in 1715. The first reads: **HIC REQ · CORP · S · MEMO|RIE · DÑI · ADRIANI · PP · V | QVI PRIVS VOCATVS OT|TOBOÑ DE FLISCO · DE · JAN · | TIT · S · ADRIANI · DYĀC · CARD.** Of the second I will reproduce only the last lines, according to which it would appear that the monument had fallen to ruin at the beginning of the last century, and was restored at the expense of the Fieschi family of Genoa, to which Pope Hadrian belonged. **HADRIANVS V · PONT · MAX · | PRIVS OTHOBONVS FLISCVS JANVEN · | EX COMITIBVS LAVANIAE | AB INNOCENTIO IV · EIVS PATRVO | INTER S · R · E · CARDINALES ASCITVS | DOCTRINA PROBITATE PRVDENTIA | CATHOLICAE FIDEI ADMODVM PROFVIT | PLVRIBUSQ · LEGATIONIB' | AC INNVMERIS LABORIB' | DE S · SEDE OPTIME MERITVS | AD PETRI CATHEDRAM EVECTVS EST | AT POST**

⁴ Professor Rossi, the restorer of the monument, has spent months in preparing some good colored plates of the monument, especially of the details of the mosaic-work, and the publication of his work may be expected before long.

XXXIX DIES XII KAL SEPT MCCLXXVI | VITERBII DEGENS ANIMAM
COELO | CORPVIS VERO HVIC MONVMENTO TRADIDIT | QVOD TEMPORIS
INIVRIA VIOLATVM | PRISTINO DECORI RESTITVENDVM | POSTERI DE
FAMILIA FLISCA | VNANIMES CENSVERE | A · D · MDCCXV · |

Curante F. Josepho Frezza de cryptis huius coenobii guardiano.

The figure of Hadrian V does not recline at right angles with the sarcophagus, but on the outer side of the gable roof which forms its elegant summit, being, thus, far more visible to the public. It is considerably over life-size (1.95 met.) and is dressed in full pontifical robes. The head, which rests on a richly-embroidered cushion, is covered with the simple tiara; the hands, covered with embroidered and jewelled gloves and projecting from the robe (pluvial), are crossed in front. The fibula that attaches the pluvial imitates a gold original with the *agnus dei* enclosed in a circle and is related to an embroidered decoration on either side representing the Virgin and John the Baptist, with the inscriptions as given by Papebroch. The drapery of the embroidered pluvial is arranged in carefully studied folds. Around the feet rest the narrow and delicate folds of the *casula*. The face is evidently a study from nature, by an artist almost untrammelled in the technique of expression. The eyes are closed, the expression one of peaceful sleep; the face is full, the features small and regular. As a work of sculpture, this figure ranks high in its period. In 1276 the Pisan school was but beginning: true, Niccola had executed all his work, but Giovanni and his other followers had hardly begun their careers. Nor are there any earlier works of the Roman school that are comparable to it, the figure of Clement IV, for example, which now stands opposite to it, and was executed nearly a decade before, being immeasurably inferior. In fact, it shows a more advanced art than the sculptures of Roman artists executed a quarter-century later, such as the statues of Nicholas IV, Boniface VIII, Charles of Anjou, and the reclining figures by Giovanni Cosmati. The delicacy and style of the sculptor's chisel are shown also in the head that fills the gable of the tomb and which approaches the traditional type of St. Peter, in the charming cherub-heads in the trefoils and in the two small and sprightly laughing semi-busts that support the trefoils of the canopy.

The wall-space over the statue, partly occupied by the modern inscription, contained, according to Cristofori, a mosaic representing John the Baptist, patron of Genoa, the birthplace of the Pope. It seems more probable that this figure was, according to custom, placed by the side of the group of the Virgin and Child enthroned.

It is not easy to define the amount of restoration. A part of the mosaic-work has been renewed ; this is especially the case in the large twisted columns. The right-hand trefoil has suffered, even in the head of the cherub. But the lower basement and the parts of the monument next to the wall have long since lost their original decoration : this is the case with the consols, engaged columns and pilasters.

There being no record on the monument itself or in tradition as to the author of this important work, let us examine the various schools of Roman artists of this period for clues to his identity. He must have

been one of the foremost men of the school : none other would have been selected for so important a work. There were at that time two leading families of artists whose works are found throughout the Roman province, the Cosmati and the Vassalletti. Two other schools, also, had flourished in the xii century, those of Ranucius and Paulus, but they had by this time disappeared. Of the Cosmati, Cosma II was the most prominent artist at this time, his son Giovanni not taking the lead of the school until fifteen or twenty years later. But we do not know that Cosma II executed any tombs, his principal work being the chapel of the *Sancta Sanctorum* at the Lateran (1277).



FIG. 1.—*Aedicula by Vassalletus.*

Of the other family, the **VASSALLETTI**, the best-known of this name was flourishing at that time. His works have been briefly alluded to by Comm. G. B. de Rossi⁵ and Enrico Stevenson.⁶ It is to him that I attribute the execution of the monument of Hadrian V, my reasons being two-fold—circumstantial and artistic.⁷ In the left-hand wall of the choir is set an *aedicula* with the inscription : *S. OLEUM INFIRM-*

⁵ *Bullettino di Archeologia Cristiana*, 1875, p. 129, etc.

⁶ *Mostra della Città di Roma, etc.*, pp. 173-4; *Conferenze dei Cultori di Archeologia Cristiana*, pp. 107, 123.

⁷ I mentioned my conjecture to Professor Rossi, in 1887, and believe that he has adopted it.

ORUM. Two twisted colonnettes support a gable and rest on a base. On the lower part of the base is the artist's signature: ⁸ M VASSAL-LECTVS ME FECIT (Fig. 1). I am not aware that it has ever been published. This *aedicula* is in the usual Roman style of patterns in mosaic. It is evident, then, that Vassallectus worked for the church of San Francesco: but he could hardly have been called there for such a paltry piece of work, which would appear to have been merely a production of his workshop. We must seek some other cause for his coming to Viterbo and what else should that be than the tomb of Hadrian? This, then, would be one of Vassallectus' two masterpieces, the other being the cloister of San Giovanni in Laterano at Rome. It may be that he signed it and that the signature has been lost in all that the monument underwent, including the restoration of 1715. But what artistic evidence can be brought to support this circumstantial conjecture? A review of the known works by Vassallectus may accomplish this: the following is a list of them.

- 1.—c. 1220-30. Roma: Cloister of San Giovanni in Laterano.
- 2.—c. " Ch. SS. Apostoli; Lion of portal(?).⁹
- 3.—c. " Bas. Santa Croce in Jerusalem; Episcopal chair(?).⁹
- 4.—c. " Bas. San Pietro in Vaticano.¹⁰
- 5.—c. Anagni: Cathedral; Paschal candlestick.¹¹
- 6.—1263. " Ch. Sant'Andrea; Episcopal chair.
- 7.—c. 1276. Viterbo: Ch. San Francesco; Aedicula for holy oil.

Of these works Nos. 3 and 4 have entirely disappeared, leaving only the inscriptions; No. 2 is but a mutilated fragment; No. 7 is of little

⁸ The inscription on the lion reads: *Bassaletus me fecit*: the lion stands in the porch.

⁹ This inscription was first published in 1887 by Professor ARMELLINI on p. 206 of his work *Le chiese di Roma dalle loro origini sino al secolo XVI*. It was recently found on a slab that had been used, face downward, in the pavement of the basilica when it was rebuilt by Benedict XIV. Armellini adds: *Quella pietra spettava probabilmente alla Cattedra episcopale situata in fondo all' abside della basilica, e vi si legge il nome del marmorario così: BasSALLECTVS ME FECIT.*

¹⁰ DE ROSSI quotes (*Bullettino, loc. cit.*, p. 127) the inscription given by Pietro Sabino, without any clue to the monument to which it belonged: *OPVS MAGISTRI VASSALETI QVOD IPSE FECIT.*

¹¹ The candelabrum is supported on two sphinxes, while above the column a *putto* or boy sustains the base for the candle. The inscription reads: *VASSALLETO ME FECIT.*

moment; No. 5 consists almost entirely of mosaic-work, in which it is difficult to find solid individual traits. There remain therefore two works—the cloister of San Giovanni in Laterano, and the Episcopal chair at Anagni.

Cloister of the Lateran basilica.—It is less than four years since the restorations in the Lateran cloister led to the discovery of the inscription, known previously only from a literary source, showing Vassalletus to have been, with his father, the author of this beautiful structure, which is rivalled only by the later one of San Paolo-fuori-le-mura. The inscription reads: **† NOBILIS DOCT' HAC | VAS-
SALLECTVS † ARTE | CIV PATRE CEPIT OPVS | QD SOL' PERFECIT IPE.** The best authorities place this cloister between 1220 and 1230.

In the lions and sphinxes that are carved on either side of the four entrances leading from the galleries to the open court of the cloister we can trace more than one hand: probably, the ruder are by the father, the stronger and more artistic by the son. The sphinxes show the firm chisel and concentrated vigorous style which later produced the lions of the throne at Anagni. I regret being unable to illustrate them here.

Episcopal Throne by Vassalletus (PL. VIII).—The throne, strangely enough, has never been published, although its authorship and inscription are well known. Its date is fifteen years earlier than that of the monument of Hadrian and some forty years later than the artist's early work in the Lateran cloister. The throne has recently been transferred from the church of Sant' Andrea, for which it was made, to the museum of the cathedral. It was made for a well-known bishop of Anagni, Landus. An inscription, placed in the outer rim of the marble disk that forms the upper part of its back, records this fact: **PRESVL HONORANDVS OPVS HOC DAT NOMINE LANDVS.** On the back itself, immediately under the disk, is the signature of the artist, in a place unusually conspicuous: **VASALET DE ROMA ME FECIT.** The date is 1263.¹² The back is much mutilated; the disk alone remains from what must have been a rich decorative *ensemble*, crowned probably by a gable. The general scheme of the remaining parts is symmetric and effective; the usual emblems of episcopal power and judgment—the lions—are certainly of remarkable interest,

¹² *Mostra della Città, etc.*, p. 174. Both Stevenson and De Rossi speak of the date 1263 as certain.

and may be placed among the finest pieces of work produced by the early revival in sculpture. They were, let it be remembered, carved in 1263, before the pulpit at Siena had been executed, while Giovanni Pisano was a mere child, before any influence of Niccola could have been felt in the Roman province. These lions of 1263 are further evidence of the fact, that, when an artistic revival takes place, there are two elements to be reckoned with: (1) the general birth in the artistic consciousness, leading to independent creative efforts in various regions at the same time; (2) the individual influence of a leader over the art of the period. Following Vasari, we have commonly taken into account only the second of these elements in a study of the revival in sculpture in the *xiii* century. What is now needed is a study of the works of Southern Italy and the Roman States. The wonderful sculptures of Ravello and Capua, contemporary with Niccola but finer than most of his work, are well known but not yet accounted for. Other works of merit executed in these regions between 1250 and 1325 would almost equal in number the contemporary works in Tuscany. The really classic character sporadically given to many works of architecture in this part of Italy, throughout the *xiii* century, is a related movement. I shall content myself with merely indicating the possibilities of the subject. Stevenson calls attention to the fact that the Vassallecti studied the antique, as one of them is known to have had a statue of Aesculapius as a model in his workshop. The bearded sphinx in the Lateran cloister indicates a study also of Egyptian works of sculpture. The classic elements in the decoration—in both carving and mosaic-work—used by the schools of Laurentius and Vassallectus, and their revival of certain classic architectural features—such as the architrave, the Ionic and Doric capitals, and the gable—may be mentioned, by the way, in order to indicate some peculiarities of the revival of Roman art in the *xiii* century.

Like most of his compeers among the leading artists of this school, Vassallectus was architect, sculptor, and mosaicist, and in each of these branches appears to have surpassed his contemporaries in the Roman province. As we have several of his inscriptions without the works to which they were attached, may it not be possible to identify some remaining works whose inscriptions have perished? Such a one appears to me to be the ciborium of Santa Cecilia in Trastevere at Rome. Its similarity in general characteristics to the famous one executed for San Paolo by Arnolfus and Petrus, in 1280, has apparently led to its attri-

bution to Arnulfus, who is by most thought to be the Florentine architect. There seems to be but little evidence in favor of this supposition: merely a tradition that it was signed by Arnulfus. S. Cecilia is said to have been restored in 1283, and this is an approximate date for this ciborium. A comparison between the two ciboria shows that a community of authorship is improbable. The architectural forms of that of S. Cecilia are more symmetric and also indicate an earlier date by the lowness of pointed arch and gable. Its sculptures excel those of the ciborium of San Paolo, and are in a style very similar to those of the tomb of Hadrian: the analogy is especially evident in the heads. I do not know of any other Roman artist than the author of Pope Hadrian's mausoleum who would be capable of executing the figures and reliefs of the ciborium of Santa Cecilia. This identification is the only one I would suggest.

II. TOMB OF CLEMENT IV (PL. IX).

Opposite the monument of Hadrian V, which we have been describing, stands the lower portion of another, similar in style, though, even in its present fragmentary condition, it is evident that its artist was inferior in merit to Vassallectus or whoever may have erected the tomb of Hadrian. This second monument is that of Pope Clement IV (1265-68), and has undergone many vicissitudes. By its side is the monument of Petrus de Vico. Both of these originally stood in Santa Maria dei Gradi. This church was a notable example of early-Gothic architecture, commenced in 1220 or 1221 and consecrated by Pope Alexander IV in 1258. The latter date was proved by an inscription on the façade, which also gave the name of the artist who executed the rose-window, MAGISTER BONOSEGNA. In style this church was similar to that of San Martino al Cimino, also founded, at an earlier date by Cardinal Raniero Capocci and described in another paper in this Journal. Cardinal Capocci gave the monastery to San Domenico, and it became the first home of the order in Viterbo. Within the church of Santa Maria, a number of monuments were erected shortly after the middle of the XIII century; and among them were the two mentioned above, which I will proceed briefly to describe. The following description of the tomb of the famous Vico family, several members of which were prefects of Rome, is taken from SALMINI'S *Chronologia Gradensis* (p. 292) as quoted by Cristofori (p. 64): *Familia de Vico. Major pars Praefectorum Romanorum, hujus*

familiae, in hac est sepulta ecclesia, in qua, opere musivo ac deaurato, sepulchrum valde pulchrum et estimabile eorundem erectum cernitur. Inter alios Dominus Petrus De Vico, Praefectus Romanus, qui obiit anno MCCXLVIII, in sepulcro praefato, factum eadem idea qua Clementis Quarti et ab eodem artifice, sed, ut notum est, a contrariis factionibus sacrilege, inhuimane, et impie fuit devastatum et per templi pavimentum ejus ossa projecta, etc. The epitaph over the tomb, which was originally placed to the left of that of Clement IV, in the chapel of San Domenico, reads (CRIST., p. 71): *HIC · NOBILIS · VIRI · PETRI · DE · VICO · | PRAEFFECTI · ROMANI · | AC · NONNVLLORVM · ETIAM · EISDEM · NATALIBUS · | AC · DIGNITATE · INSIGNIVM · | CORPORA · CONDITA · JACENT.* The wording is more modern than the monument.

Nothing remains of the arched canopy that surmounted the tomb, of the mosaic or fresco within it, or of the reclining statue: only the basement is left. This basement confirms the opinion that the entire work is by the hand of the author of the tomb of Clement IV. This is all the more probable because Petrus de Vico died in 1268, the very year of the death of Clement.

On the death of Clement IV (November 29, 1268¹³) the cardinals gave directions to the papal chamberlain, the archbishop of Narbonne, to have a marble sarcophagus executed. This charge was accomplished by him, as is testified by a bull of Gregory X, which will soon be quoted. The monument was executed for the Dominican church of Santa Maria dei Gradi because Clement had expressed a wish to be buried there;¹⁴ but the canons of the cathedral of San Lorenzo were ambitious to possess the body with its mausoleum, and caused both to be transported by force to the cathedral. According to Nobile's chronicle, the mausoleum was then only begun.¹⁵ The dispute be-

¹³ Cristofori has collected, on p. 25 of his work, the various texts regarding the death of Clement IV.

¹⁴ CRISTOFORI, *op. cit.*, p. 14: *Dopo solenni funerali, verso la metà di dicembre dell'anno 1268, venne sepolto nella chiesa di S. Maria dei Gradi in Viterbo, entro magnifico monumento marmoreo di stile ogivale, intagliato, adorno intorno di mosaici secondo lo stile bizantino. Il Papa è rappresentato dormiente con l'insulare episcopale in capo, le mani conserte sul petto, coperto del manto pontificio che scende fino ai piedi sporgenti fuori con le scarpe crucigere poggiata sopra un cuscino. Un'iscrizione sopra il monumento ricorda che circa il 1840 il Sig. Conte Foy de la Tour Maubourg, Ambasciatore di Francia in Roma, fece restaurare il monumento devastato, come disse, dai repubblicani nel 1798.*

¹⁵ *Die xxxii ejusdem mensis Novembris (Clemens IV) in morbum incidit et Viterbii, ubi tunc curia residebat, die xxxix ejusdem mortuus est. In ecclesia Gradensi corpus suum separari mandavit. Die xxix ejusdem mensis Novembris coruscare cepit, indeque populi, ejus*

tween the two churches for the body of the Pope began at once and was long and bitter. It is to be inferred that the monument was finished in 1271. At that time the Cardinals Guillaume de Bray and Uberto di S. Eustacchio, who had been appointed to be judges in the dispute between the two churches, decreed that the monument should be returned to the Gradi church,¹⁶ and that all work begun on it at the cathedral should be discontinued. But the canons of the cathedral refused to obey their orders, as well as those of Cardinal Annibaldi deschi di S. Marco, appointed arbitrator, a few years after, by the new pope, Gregory X, who wrote four bulls regarding the matter.

Pope Gregory in his first bull, dated from Lyons, August 12, 1272 (?), in the third year of his pontificate, thus speaks of the mausoleum : *tamen super eo quod praedicti Archipresbiter et capitulum quoddam sepulchrum marmoreum, quod Venerabilis frater noster Petrus Archiepiscopus Narbonensis, tunc sedis Apostolicae Camerarius, pro sepeliendo eodem corpore fabricari fecerat, contra prohibitionem ipsius Archiepiscopi ac etiam S. R. E. Cardinalium et postquam denunciationem novi operis est factam temere accipere, ac in eudem Viterbiensi ecclesia construere praesumpserunt nihil penitus decretisti.* This would seem to show that, although the mausoleum may not have been finished when the canons took possession of it, the artist completed his work while it stood in the cathedral. After much litigation, the details of which would be unimportant, the tomb was finally replaced in the Gradi church in 1276. Cristofori (p. 34) divides the history of the monument into four periods, which are correct with some variations of date : (1) 1268-70, when it lay, partly finished, in the church of Gradi. (2) 1270-75, when it lay in the cathedral. (3) 1276-1738, when the mausoleum again rested in the church of Gradi : it was placed *ante capellam majorem in latere honorifice ut patet collocatum.* This position, at one side of the apse, may not have been the original

sanctitate et miraculis moti, ad ejus sacrum cadaver visendum, tangendum confluere. Unde presbiteri et clerici cathedralis in ecclesia sua corpus dicti sancti Pontificis contra patrum praedicatorum voluntatem, tumulandum curarunt. Facta autem instantia per dictos patres apud Reverendissimos Dominos Cardinales, ab eis ordinatum fuit ut quo interea fabricaretur sepulcrum, per Dominum Archiepiscopum Narbonensem corpus in quodam loco, tanquam in depositum collocaretur. Presbiteri cathedralis inde eum auferentes, in eorum ecclesiam, tam inchoatum marmoreum sepulcrum, quam corpus sanctissimi pontificis detulerunt, et illud prosequabantur (NOBILI, MSS. in Chronicon Conv. Graden. ap. Papebroch. in Conatu, cited by CRISTOFORI, p. 27).

¹⁶ The text is given in CRISTOFORI, *op. cit.*, pp. 112-14.

one : it is more natural to suppose that the monument was placed near the door. (4) 1738-1885. In 1571, or more probably in 1738, at the time of a restoration of the church, the mausoleum was transferred to the chapel of San Domenico.

The French Republican troops under General Maedonald attempted to demolish the tomb in 1798, and probably the canopy was then torn down : whether it was replaced in 1840 by Count de la Tour Mambourg, when he restored the monument, I am unable to say. In May, 1885, it was scandalously violated by the municipal authorities and then transferred to the church of San Francesco. The original epitaph was copied by Papebroch and is well known. It is in Leonine verses, and consists of nineteen lines that describe the life and virtues of the Pope.

We find in Papebroch¹⁷ a description of the monument, before it had been entirely ruined and taken to pieces, and his words are important not only on this account but because they disclose to us the name of the artist of the monument, then legible in the half-defaced inscription : *Tumulum (Clementis IV) Viterbi curavi excipiendum in chartam oculisque per sculpturam exhibendum, pro venerandae antiquitatis memoria. Est opus universum latum palmos XV, altum XXXI elegantibus musiris seu varii aureique coloris lapillis emblematicae distinctum in cuius summitate, sub capite S. Petri, apparent sex lilia, quae potius Francicæ originis indicium esse crediderim, etc. . . . Ad latus marmoris ex caeruleo fundo sub Deiparae sculpta imagine eminentis epitaphium longum litterisque Gothicis, id est Theutonicis, alte incisum continentis flecti saepius jam memorata Sancta (Edviges), de qua ex altero latere legitur litteris fere Romanis: IN HAC SACROSANCTA ECCLESIA, etc. . . . Sequuntur autem duo versus studiosè ut videtur erasi, qui proinde legi non potuerunt, sicut etiam proinde sub ipso areu intercesi flexus sic scripta:—PETRVS ODERISI SEPVLcri FECIT HOC OPVS . . . —legi non potuit aliud quod sequebatur verbum, neque nota anni, quod factum opus indicabatur. Similiter evanuerunt litterae minio ductae supra tumbam, jacentes ad pedes episcopi, nisi quod initio, videantur adhuc legi:—PETRVS GROSSVS. An earlier writer had read more than this: PETRVS GROSSVS DE SANCTO AEGIDIO . . . HIC JACET.*

PETRUS ODERISI or PIETRO ODERIGI was, then, the author of the monument of Clement IV, between 1268 and 1271, a fact not known to those who have investigated the subject of these Roman artists of

¹⁷ *Op. cit.*, pt. 2, p. 54.

the Middle Ages. Can he be identified as the author of any other works? The number of artists named *Petrus*, belonging to the Roman school, who flourished during the XIII century makes the identification difficult. A list of them is given in this JOURNAL, vol. v, pp. 187-8; to this list should be added the *Petrus* of the ciborium of San Paolo, of 1280, and the *Petrus Gusmati marmorarius de regione viae Latae*¹⁸ of 1296. None of them, however, are known to bear the surname *Oderisius*, and it can only be conjecture to identify the artist of the tombs of Clement IV and of the Prefect de Vico with, for example, the author of the shrine of Edward the Confessor at Westminster (1269), or of the ciborium of San Paolo.¹⁹

A few words of description will suffice for the tomb of Clement IV. The rough drawing made by Papebroch shows it to have originally consisted, like Hadrian's monument, of three parts, basement, sarcophagus, and canopy with trefoil pointed arch and gable. His measurements gave it a height of 31, and a width of 15, palms. It had, besides, two other features: (1) a supplementary sarcophagus placed in front of the basement, on which reclines the figure of the Pope's nephew, Pierre le Gros; (2) a statue of the Virgin and Child placed under the canopy, above the figure of the Pope. As it at present stands, nothing is in place but the basement and the sarcophagus. Numerous fragments, however, of the canopy are scattered about in the storehouse, and appear to be amply sufficient to ensure an accurate restoration. Although the conception of this monument is the same as that of Hadrian, as whose prototype it may even be considered, its proportions are not as perfect, nor are its decorative details

¹⁸ *Mostra della Città di Roma, etc.*, p. 180.

¹⁹ Another authorship has, apparently in ignorance of the lost inscription, been lately suggested for this tomb. Signor R. OJETTI discovered, a few years ago (*Mostra della Città di Roma, etc.*, p. 184), parts of a monument on which is inscribed the name of a Roman artist—sculptor and mosaicist—named *Pascalis*, belonging to the Dominican order, with the date 1286. The inscription was on the base of a sphinx which together with a lion supported the water basin placed at the entrance of the refectory of the monastery of Santa Maria de' Gradi. It reads: **HOC · OPVS · FECIT · FR · PAS-CALIS ROM · ORD · PD · A · D · MCCLXXXVI.** These two animals originally formed part, in Sig. Ojetti's opinion, of one of the monuments in the "Cosmatesque" style which were originally in this church of Sta. Maria de' Gradi: and belonged either to that of Clement IV or to that of the Vico family. It has just been shown that Pascalis could not have executed these mausoleums, and the late date, 1286, confirms the idea that the work to which the inscription of Pascalis belongs must be some other—perhaps the episcopal throne or a choir-screen.

as artistic, either in sculpture or in mosaic. The sarcophagus was not executed for the purpose but was an ancient Roman work: the antique strigillation is still preserved in the back, which was not intended to be visible. This explains the irregularities of the surface. The measurements of the monuments are as follows: figure, 1.55 met.; its sarcophagus, length, 2.12 met., width, 65 cent.; its basement, length, 2.35 met., height, 1.22, width, 45 cent., besides 28 cent. for the corner piers. The sarcophagus projects at the rear far beyond the line of the base. In the six pointed arches that decorate the front, the colonnettes have a width of $7\frac{1}{2}$ cent. and a height of 33 cent., and stand 29 cent. apart. The plain strip on which they rest is 13 cent. high. The corner piers originally supported the front columns of a canopy similar to that of the tomb of Hadrian, which can easily be reconstructed from the disjointed pieces. I have heard that this is at present being attempted.

Clement IV was a Frenchman, and it is a current theory that the sculptor of his tomb was a compatriot: but this is disproved by the style of the work. It shows the same Roman mosaic patterns worked down the front and around the shoulders of the pontifical robes as are seen in other works of the school. The sculpture, also, is quite unlike French work. The figure is roughly hewn out and unfinished; the folds of drapery are sharp and deep; the head is rude, and the closed eyes add to the expressionless effect. It is the work of a master who had not yet felt the vitalizing influence of Vassallectus, though it is good for its time. Although the five colonnettes supporting the trefoil arches are inlaid with mosaics, yet, in general, it may be said that this decorative means is employed with less richness than in Hadrian's tomb.

The two monuments that have been here studied may be considered to be the most important of their class both as to age and beauty. They enable us to trace this type of tomb further back; and they show us its most sumptuous form. The Pisan school, with Niccola at its head, perfected the sculptured pulpit; the Roman school created at the same time that most artistic form of the mediæval tomb, which united in itself all the arts and so struck the artistic fancy of Giovanni Pisano and Arnolfo, the followers of Niccola, that they adopted all its features, as is shown by Arnolfo's tomb of Cardinal de Braye (1286) and by Giovanni's tomb of Pope Benedict XII (1311). It may be, however, that local taste dictated the style to the Tuscan

artists in the case of both tombs just mentioned. Cardinal de Braye was one of the arbiters of the dispute about the mausoleum of Clement IV, and his familiarity with it and with that of Hadrian V may have led him to prescribe the Roman type for his monument. In any event, the amusing theory that the Roman artists derived from their Tuscan contemporaries this form of monument is utterly incorrect. In the Roman school itself nothing was done that could compete with these two monuments; those executed in Rome by Giovanni Cosmati thirty years later being inferior in their general style and in the quality of their art.

A. L. FROTHINGHAM, JR.

Princeton College,
June, 1890.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL
STUDIES AT ATHENS.

THE PLATAIAN FRAGMENT OF THE EDICT
OF DIOCLETIAN.

[PLATE X.]

NOTE.—The inscription here published by Professor Mommsen was discovered at Plataia during the excavations of the American School of Classical Studies at Athens, in the month of March, 1890 (see this JOURNAL, vol. vi, p. 447). While the Latin Preamble found in the previous year and published by Messrs. Tarbell and Rolfe (JOURNAL, vol. v, pp. 428–439), came from the site of the Byzantine Church marked i in Messrs. Washington and Hale's map of Plataia (vol. vi, pl. xxiii), this Greek fragment of the Edict of Diocletian was found in Church v at a considerable distance to the southwest of Church i. This slab together with another containing an inscription with female names and dedicated to some goddess (Artemis or Demeter), served as covering-stones to a Byzantine grave immured in the west wall of the church. The hypothesis expressed by me (*l. c.*) that the Latin Preamble may have preceded the Greek text of the edict containing the prices of which this inscription forms a part may lack sufficient foundation. There would, if this were not the case, have been a Greek as well as a Latin version of the edict at Plataia.

CHARLES WALDSTEIN.

The slab of white marble, of which we offer a facsimile [PL. X] after the drawing of Mr. Lolling, is 1.10 m. high, where it is best preserved; 3.73 broad; and between 0.09 and 0.10 in thickness, as it is not worked smoothly on the back. The form of the crowning ornament is shown in the plate; the letters engraved there are of no importance, having been added afterward by some idler. The two sides are wrought so that other slabs could be joined to this and form with it a whole. The slab, in its present state, has lost the left corner and the lower part, so that of the three columns it contained when complete, the first 44 lines of the first column are reduced to a few letters

and all three are defaced at the bottom. In its present state the first column numbers 76 lines, mostly incomplete, the second and third 68 lines each. As the part wanting between the second and third columns has been preserved in the other fragments of the Edict, corresponding to ch. 17, 18–50—i. e., 33 lines of my edition,—the number of lines of the slab in its complete state must have amounted to about 100. This cannot be ascertained exactly, as the division of the lines is not at all regular.

For the arrangement of the Edict generally the Plataian fragment is very useful, though it only confirms the arrangement adopted in my edition conjecturally. It shows that what is there given as ch. 16, really preceded the following, and it allows a nearly complete restitution of these two important chapters.

I give the text as it has been copied, with his habitual accuracy, by Mr. Lolling, corrected in a few passages by the squeeze he sent me. I have added the variations of the other texts, so far as they correspond with the new one; where the defects of the Plataian copy are filled up by another, the supplements have been put in brackets []. In general the reader is referred to my recent paper on the Edict in *Hermes* (vol. xxxv, pp. 17–35), where he will find indicated all the fragments discovered since my edition of the Edict in the *Corpus Insc. Lat.*, vol. III (1873), p. 801 *seq.* It is marvellous how much has been added to the old stock in the last few years, and it may well be admitted that this growth is due not so much to good fortune, as to the growing energy and intelligence of studious researches.

FIRST COLUMN.

16, 40	21 [ἰς χλαμύδα Μοντουνησίαν ὁ. a	✗] KE
16, 41	22 [ἰς χλαμύδα Λαδικηνὴν Μοντουνησίαν ὁ. a	✗] KE
16, 42	23 [Βαρβαρικαρίῳ διὰ χρυσοῦ ἐργαζομένῳ] φ	
	24 [ὑπὲρ ἔργου πρωτείου	✗] 'A
16, 43	25 [ἔργου δευτερείου	✗] Y N
16, 44	26 [Βαρβαρικαρίῳ ἵς ὀλοσηρικὸν ὑπὲρ ὁ. a]	✗ φ
16, 45	27 [ἔργου δευτερείου ὑπὲρ ὁ. a] ✗ Y
16, 46	28 [σηρικαρίῳ ἐργαζομένῳ εἰς σονψειρικὸν τρεφομένῳ] ✗ KE	
16, 48	29 [εἰς ὀλοσηρικὸν σκοντλάτον] ✗ z
16, 49	30 [γερδίᾳ τρεφομένῳ ὑπὲρ εἰματίου πεξοῦ τῶν εἰς πα-	

16, 42, 1Ω PLAT. 16, 47, is ὀλοσηρικὸν ἀσημον τρεφομένῳ ἡμερῆσια ✗ KE is wanting in PLAT. 16, 48, ✗ Z thus PLAT. and KARYST. ✗ M THEB.

	31 [ράδοσιν ἡμερήσια]	* IB
16, 50	32 [ἐν εἵματίοις Μουτουνησίοις ἡ τοῖς] λοιποῖς	
	33 [τρεφομένῳ]	* IB
16, 51	34 [λ . . αρ . . . ξομένῳ Μουτουνήσι]α ἡ θα-	
	35 [λάσσια τρεφομένῳ λ.]α	* M
16, 52	36 [τεινην ἡ Λαδ]ικηνὴν	
	37 λι. a.	* Λ
16, 53	38 [δευτερείας ὑπὲρ] λι. a	* K
16, 54	39 τριτείας ὑπὲρ] λι. a	* IE
16, 55	40 [εἰς] ἔργον πρωτίον	* M
16, 56	41 [εἰς ἔργο]ν δευτερίον τρε.	* K
	42 [περὶ φουλλ]άνων	
16, 58	43 γναφεῖ ὑ]πὲρ χλανίδος τῶν εἰς παρά-	
	44 [στασ]ν καινῆς	* N
16, 58a	45 στὶ]χης τῶν εἰς παράδοσιν καιν.	* KE
16, 59	46 ἀσήμου ἐξ ἐρέας τραχυτέρας	* K
16, 60	47 ἐνδρομίδος ἡτοι ῥακάνης καιν.	* Λ
16, 61	48 δαλματικ[ο]μαφόρτου τραχυτέρ.	* N
16, 62	49 δαλματικ[ο]μαφορ. καιν. πεξοῦ καθα.	* P
16, 63	50 στρικτα[ρ. καινῆ]ς πεξῆς καθαρ.	* N
16, 64	51 δαλματικῆς καιν. συ[ψη]ρικ. ἀνδ.	* C
16, 65	52 στίχης καινῆς συψηρικοῦ	* POE
16, 67	53 δαλματικο[μαφόρτου] καιν[ο]ῦ συψ[η]ρ.	* T
16, 68	54 δαλματ[ε]κῆς ὀλοσειρ]ικ. ἀνδ.	* Y
16, 69	55 δαλματικ[ομαφόρτου καινοῦ] ὀλ[ο]σειρ.	* X
16, 70	56 στίχης [καινῆς ὀλοσει]ρικοῦ	* CN
16, 71	57 ἀσήμου [καινοῦ ὀλοσει]ρικοῦ	* C
16, 72	58 χλαμύδ[ος Μουτ]ουνησίας διπλ. και.	* Φ
16, 73	59 χλαμ[ύδος Μου]τουνη. ἀπλῆς	* CN
16, 74	60 φιβλατωρίον Μουτουνη. καινοῦ	* C
16, 75	61 φιβλατωρίον Λαδικηνοῦ καιν.	* C

50 33, IB PLAT. ΙΣ ΤΗΕΒ. Ι KARYST. 16, 55 40, πρωτεῖον ἡμερ. KARYST. 56 42, ΔΩΝΩΝ PLAT. 16, 61, . . . αφέρτου καινοῦ τραχυτέρου ΤΗΕΒ. 16, 62, . . . τερτου καινοῦ πεασον καθα. ΤΗΕΒ. 16, 64, . . . ψιρικοῦ ἀνδρείας καινῆς ΤΗΕΒ. 16, 65, . . . ρικοῦ καινῆς ΤΗΕΒ. 16, 66, [δαλματικ]ῆς συψηρικοῦ ἀσήμου καινῆς * PKE ΤΗΕΒ. is wanting in PLAT. 16, 67, καινοῦ ΤΗΕΒ. omits. 16, 68, καινῆς added in ΤΗΕΒ. KARYST. 16, 71, καινοῦ KARYST. . . η ΤΗΕΒ. 16, 72, χλανίδος καινῆς Μουτουνησίας KARYST. ΤΗΕΒ. 16, 73, χλανίδος καινῆς M. ἀ KARYST. ΤΗΕΒ. 16, 74, καινοῦ Μουτ. KARYST. ΤΗΕΒ. 16, 75, καινοῦ Λαδ. KARYST. ΤΗΕΒ.

16, 76	62 χλαμύδος Λαδικηνῆς καιν.	* Σ
16, 78	63 Βίρρον Λαδικηνοῦ καινοῦ	* ΡΟΘ
16, 77	64 Βίρρον Νερβικοῦ καινοῦ	* Χ
16, 79	65 Βίρρον ρειπησίου καὶ ταυρογαστρικοῦ	* Τ
16, 80	66 Βίρρον Ναρικοῦ καινοῦ	* Σ
16, 81	67 ὑπὲρ τῶν λοιπῶν Βίρρων	* Ρ
16, 82	68 Βίρρων Ἀφρων ἡ Ἀχαικῶν	* Ν
69	περὶ τειμῆς τῶν σιρικῶν	
16, 83	70 σιρικοῦ λευκοῦ λι. [a	* ΜΒ]
16, 84	71 τοῖς τὸ σιρικὸν λύουσι [ν]	
	72 σιν μετὰ τῆς [τροφῆς ὁ. a	* ΖΔ]
	73 περὶ πορφύρας	
16, 85	74 μεταξαβ[λάττης λι. a	* Μ]
16, 86?	75 πορφύρας	
16, 87?	76 πορφύρας	

Here are wanting about 24 lines, of which the first half corresponds to ch. 16, 88–100 and continues the prices of purple; the latter contained the price of flax.

SECOND COLUMN.

1	φώρμης α	λι.	α	* ΑΣ
2	φώρμης β	λι.	α	* ΛΣ
3	φώρμης γ	λι.	α	* ΩΝ
4	Πάλιν ὅπερ μετὰ τὴν φώρμαν τη.			
5	τρίτην τὴν προειρημένην			
6	φώρμης πρ[ώ]της	λι.	α	* ΥΚ
7	φώρμης β	λι.	α	* Χ
8	φώρμης γ	λι.	α	* ΥΝ
9	Λίνου τραχυτέρου εἰς χρῆσιν τῶν i-			
10	διωτίδων τε καὶ φαμιλ[ι]αρικῶν			
11	φώρμης α	λι.	α	* [Ν]
12	φώρμης β	λι.	α	* ΡΚ[Ε]
13	φώρμης γ	λι.	α	* ΟΒ
14	Στίχων ἀσήμων φώρμης		α	

16, 76, χλανίδος καινῆς Λαδικηνῆς KARYST. Λαδικηνῆς καινῆς THEB. 16, 78 and 77 are transposed in KARYST. 16, 79, ἡ ταυρογ. καινοῦ KARYST. 16, 81, ὑπὲρ wanting in KARYST. 16, 84, λύουσιν μετὰ KARYST. 16, 86, βλάττης λι. a KARYST. 16, 87, ἵποβλάττης λι. a KARYST.

15	Σκυτοπολειτανῶν	ἴστὸς a	✗'Ζ	
16	Ταρσικῶν	ἴστὸς a	✗'ς	
17	Βιβλίων	ἴστ. a	✗'Ε	
18	Λαδικηνῶν	ἴστ. a	✗'ΔΦ	
19	Ταρσικ. Ἀλεξανδρεινῶν	ἴστ. a	✗'Δ	
20	φώρμης δευτέρας			
21	Σκυτοπολιτανῶν	ἴστ. a	✗'ς	
22	Ταρσικῶν	ἴστ. a	✗'Ε	
23	Βιβλίων	ἴστ. a	✗'Δ	
24	Λαδικηνῶν	ἴστ. a	✗'ΓΦ	
25	Ταρσικ. Ἀλεξανδρειν.	ἴστ. a	✗'Γ	
26	φώρμης τρίτης			
27	Σκυτοπολειτανῶν	ἴστ. a	✗'Ε	
28	Ταρσικῶν	ἴστ. a	✗'ΓΦ	
29	Βιβλίων	ἴστ. a	✗'Γ	
30	Λαδικηνῶν	ἴστ. a	✗'ΒΦ-	
31	Ταρσικ. Ἀλεξανδριν.	ἴστ. a	✗'Β	
32	Στίχων στρατιωτικῶν φώρμ.	a	✗'ΑΦ	
33	φώρμης β	✗'ΑΣΝ	φώρ[μης γ	✗'Α
34	ἀπὸ λίνου τραχέως εἰς χρῆσιν τῶν ι-			
35	διωτίδων ἥτοι φαμιλιαρικῶν			
36	φώρμης a	ἴστ. a	✗ /	
37	φώρμης β	ἴστ. a	✗ /	
38	φώρμης γ	ἴστ. a	✗ /Φ	
39	Δαλματικῶν ἀσήμιων γυναικίων			
40	φώρμης πρώτης			
41	Σκυτοπολειτανῶν	ἴστ. a	✗ ΜΑ	
42	Ταρσικῶν	ἴστ. a	✗ Μ	
43	Βιβλίων	ἴστ. a	✗ Θ	
44	Λαδικηνῶν	ἴστ. a	✗'Η	
45	Ταρσικ. Ἀλεξανδριν.	ἴστ. a	✗'Ζ	
46	Δαλματικῶν ἀνδρίων ἥτοι κολοβι-			
47	ων φώρμης a			
17, 1	48	Σκυτοπολειτανῶν	ἴστ. a	✗ Μ
17, 2	49	Ταρσικῶν	ἴστ. a	✗'Θ
17, 3	50	Βιβλίων	ἴστ. a	✗'Η
17, 4	51	Λαδικηνῶν	ἴστ. a	✗'ΖΦ
17, 5	52	Ταρσικ. Ἀλεξανδριν.	ἴστ. a	✗'ςΦ

		53 Δαλματικῶν γυναικίων φωρμ. β	
17,	6	54 Σκυτοπολειτανῶν	ἰστ. a *'Θ
17,	7	55 Ταρσικῶν	ἰστ. a *'Η
17,	8	56 Βιβλίων	ἰστ. a *'Ζ
17,	9	57 Λαδικηνῶν	ἰστ. a *'Σ
17,	10	58 Ταρσικ. Ἀλεξανδριν.	ἰστ. a *'ΔΦ
		59 Δαλματικῶν ἀνδρίων ἦτοι κολο-	
		60 βίων φώρμης β	
17,	11	61 Σκυτοπολειτανῶν	ἰστ. a *'ΖΦ
17,	12	62 Ταρσικῶν	ἰστ. a *'ΣΦ
17,	13	63 Βιβλίων	ἰστ. a *'Σ
17,	14	64 Λαδικηνῶν	ἰστ. a *'Ε
17,	15	65 Ταρσικ. Ἀλεξανδρ.	ἰστ. a [*'Δ]Φ
		66 Δαλματικῶν γυναικί[ων]	
17,	16	67 Σκυτοπολειτ[ανῶν]	ἰστ. a *'Ζ]
17,	17	68 Ταρσικῶ[ν]	ἰστ. a *'Σ]

Here must follow 17, 18-50 of my edition.

THIRD COLUMN.

17,	51	1 Λαδικηνῶν	ἰστ. a *'Γ
17,	52	2 Ταρσικ. Ἀλεξανδ.	ἰστ. a *'[ΒΦ]
		3 Ἀπερ ἀπὸ φώρμης γ' ἥττονα	
		4 εἰσὶν ἀναβολέων	
17,	53	5 φώρμης α	ἰστ. a [*'BCN]
17,	54	6 φώρμης β	ἰστ. a *'ΑΥΝ
17,	55	7 φώρμης γ	ἰστ. a *'ΑCN
		8 Ἀπὸ λίνου τραχαίος εἰς χρῆσιν τῶν	
		9 [ιδιω]τῶν ἦτοι φαμιλιαρίων	
17,	56	10 φώρμης α	ἰστ. a *'Ω
17,	57	11 φώρμης β	ἰστ. a *'Χ
17,	58	12 φώρμης γ	ἰστ. a *'Φ
		13 Φακιαλίων ἀσήμιων φώρμ. α	
17,	59	14 Σκυτοπολειταν.	ἰστ. a *'ΓCN
17,	60	15 Ταρσικῶν	ἰστ. a *'Γ
17,	61	16 Βιβλίων	ἰστ. a *'ΒΦ

III, 4, ΕΥΕΝ GER. III, 8, *τραχαίος* should be *τραχέως*. III, 9, "Perhaps the first I of ΙΔΙΩΤΙΔΩΝ II, 9.10 served not only for the second column, but also for the third." Lolling. 17, 61, *Βιβλίων* GER. almost always.

17, 62	17	Λαδικηνῶν	<i>iστ.</i> a ✪ BΣΝ
17, 63	18	Ταρσικ. Ἀλεξαν.	<i>iστ.</i> a ✪ ΑΥΝ
	19	φώρμης β	
17, 64	20	Σκυτοπολειτ.	<i>iστ.</i> a ✪ 'ΒΦ
17, 65	21	Ταρσικῶν	<i>iστ.</i> a ✪ 'ΒΣΝ
17, 66	22	Βιβλίων	<i>iστ.</i> a ✪ 'ΒΣΝ
17, 67	23	Λαδικηνῶν	<i>iστ.</i> a ✪ 'Β
17, 68	24	Ταρσικ. Ἀλεξανδ	<i>iστ.</i> a ✪ 'ΑΦ
	25	φώρμης γ	
17, 69	26	Σκυτοπολειταν.	<i>iστ.</i> a ✪ BΣΝ
17, 70	27	Ταρσικῶν	<i>iστ.</i> a ✪ 'Β
17, 71	28	Βιβλίων	<i>iστ.</i> a ✪ 'ΑΥΝ
17, 72	29	Λαδικηνῶν	<i>iστ.</i> a ✪ 'ΑΦ
17, 73	30	Ταρσικ. Ἀλεξ.	<i>iστ.</i> a ✪ 'ΑΣΝ
31 Ἀπερ ἀπὸ φώρμης τῆς προειρη-			
32 μένης καταδεέστερα εἶεν			
33 Φακιάλια			
17, 74	34	φώρμης α	<i>iστ.</i> a ✪ Α
17, 75	35	φώρμης β	<i>iστ.</i> a ✪ ΥΝ
17, 76	36	φώρμης γ	<i>iστ.</i> a ✪ Φ
37 ἀπὸ λίνου τραχέος εἰς χρῆσιν τῶν			
38 ἰδιωτῶν ἦτοι φαμιλιαρίων			
17, 77	39	φώρμης α	<i>iστὸ.</i> a ✪ ΤΝ
17, 78	40	φώρμης β	<i>iστ.</i> a ✪ Σ[ΚΕ]
17, 79	41	φώρμης γ	<i>iστ.</i> a ✪ Σ
42 Καρακάλλων φώρμης α			
17, 80	43	Σκυτοπολειταν.	<i>iστ.</i> a ✪ 'ΓΦ
17, 81	44	Τασσικῶν	<i>iστ.</i> a ✪ 'Γ
17, 82	45	Βιβλίων	<i>iστ.</i> a ✪ 'ΒΦ
17, 83	46	Λαδικηνῶν	<i>iστ.</i> a ✪ 'ΒΣΝ
17, 84	47	Ταρσικ. Ἀλεξανδ.	<i>iστ.</i> [a] ✪ 'ΑΥΝ
	48	φώρμης β	
17, 85	49	Σκυτοπολειταν.	<i>iστ.</i> a ✪ 'Γ
17, 86	50	Ταρσικῶν	<i>iστ.</i> a ✪ 'ΒΦ
17, 87	51	Βιβλίων	<i>iστ.</i> a ✪ 'ΒΣΝ
17, 88	52	Λαδικηνῶν	<i>iστ.</i> a ✪ 'Β

17, 63, 'ΑΦΝ GER.: error. 17, 68, ΑΩ GER.: error. III, 31, φώρμης] φόρ. γ
GER. 17, 75, ΥΝ]Υ GER.: error. 17, 78, ΣΟ/PLAT. 17, 86, 'ΒΥ GER.: error.

17, 89	53	Ταρσικ. Ἀλεξαν.	ιστ. a *	ΑΦ
	54	φώρμης γ		
17, 90	55	Σκυτοπολειτανῶν	ιστ. a *	ΒΦ
17, 91	56	Ταρσικῶν	ιστ. a *	ΒΣΝ
17, 92	57	Βιβλίων	ιστ. a *	Β
17, 93	58	Λαδικηνῶν	ιστ. a *	ΑΥΝ
17, 94	59	Ταρσικ. Ἀλεξ.	ιστ. a *	ΑΣΝ
	60	"Απερ ἀπὸ φώρμης τῆς προειρημέ-		
	61	νης καταδέεστερα εἰν καρακάλ.		
17, 95	62	φώρμης α	ιστ. a *	Α
17, 96	63	φώρμης β	ιστ. a *	ΥΝ
17, 97	64	φώρμης γ	ιστ. a *	Χ
17, 98	65	Απὸ λίνου τραχέως εἰς χρῆσιν		
	66	[τῶν] ἴδιωτῶν γυναικῶν		
	67	[φώρμης α		
	68	[φώρμης] β		

COMMENT.

I wish to add a few remarks on the new information derived from this discovery. The greater part of the Plataian text is already known from other sources, as will be indicated below; still some interesting facts now come to light for the first time.

Col. I, 1–20 are almost completely lost and cannot be restored, and the two other copies of this part, from Karystos (*C.I.L.*, III, p. 821) and from Megara (Dittenberger, *Inscriptiones Graecae Septentrionales* n. 23, printed, but not published) are so very defective that they give no help.

Col. I, 21–41, of which the Plataian copy has preserved some fragments, correspond to ch. 16, 40–56. They treat of the pay of silk-workers but, in their imperfect condition, offer nothing of importance.

Col. I, 42–68, have corresponding lines in three other copies, the two just quoted and the Theban (*C.I.L.*, III, p. 823); but especially the first lines (wanting in Karystos) are much better in the Plataian copy, and the portions hitherto wanting are now supplied, though still presenting many difficulties: one such occurs after the line *εἰς ἔργον δευτερεῖον τρεφομένῳ ** Κ, which is more or less preserved at Plataia, Megara and Thebes (the Karystian copy has a gap here). The Theban,

17, 93, Ν omitted by GER. III, 60, φώρμης] φόρ. γ GER. 17, 98, τραχυτ. GER. III, 66 with ιδιωτῶν GER. concludes.

which is not at all reliable, does not even indicate it, but evidently what follows **NHCXN** belongs to **16, 58.** The inscription is given thus:

MEGARA
ΠΤΕΡΙΦΟΥΛΑΩΝ

PLATAIA
//////////ΔΩΝΩΝ

It must have been *περὶ Φουλλάνων*, though the Δ in the Plataian is quite evident, and the formation of the word also is objectionable; at least we should expect *φουλλανίων* or *φουλλωνικῶν*. But the Megarian copy is evidently right, and the fuller's work corresponds to the argument of the chapter. That it treats especially of wool-articles has been stated already in my paper (*Hermes*, xxxv, p. 22) and it is not much to be wondered at that the Greek workman stumbled in rendering a Latin word. The number of letters wanting before ΔΩΝΩΝ is about ten, so that eight fit in very well leaving some vacant space at the beginning as is usual in the prescripts.

The following matters in **16, 58-66** of my edition are completed and bettered by the new copy, and deserve a special examination.

PLATAIA	MEGARA	THEBES
16, 58 // περ χλανίδος τῶν εἰς παρα- ν καινῆς *N	περ χλανίδος τωι καινῆς *N	νης *N
16, 58a // ης τῶν εἰς παράδοσιν καιν. *KE	ιδος τῶμ εἰς παράστασιν κα- ιαδο	ιδος παράδοσιν καινῆς *KE

The first short word, which is wanting, may have been *γναφεῖ*; at least I cannot find a better one. The E in the second number in the Plataian copy is very uncertain and wanting in Lolling's transcription; nevertheless, I believe a trace of it can be seen in the squeeze and the Theban copy has it. Whether in this the end of the first article was placed above the beginning by the artisan himself or by the copyist's blunder, is not to be made out. The sense is clear: the fuller's pay for the cloths prepared by him for the market (*παράδοσιν* and *παράστασις* seem to signify the same, and render the Latin *negotiatio*) is 40 *denarii* for the coat, 25 for the shirt.

16, 59 ἀσήμου εἴξ ἐρέας τραχυτέρας is filled up by the new copy: the Theban has only . . . τραχυτέρων *K. Probably there *χλανίδος* is to be understood, and the article to be referred to the coat of rougher wool, and not ornamented.

16, 60 is also completed now. The *endromis* is a woolen over-coat, as also *ravana*, the latter corresponding in ch. **7, 60** to the *sagum*.

16, 61 and 62. The *δελματικομάφορτος*, composed of the *dalmatica*, a shirt without sleeves, and the *mafor*, a head-tippet, has already been yielded by the other copies (C.I.L., III, p. 836, note).

16, 63. The *strictoria*, a shirt with sleeves, recurs in the Latin text **7**, 56, 57, 58; **16**, 24. In the first place it is rendered by the Greek *στίχη*.

16, 64 and 65. The substantives are supplied from the Plataian copy.

The rest of the chapter offers no considerable variation, excepting that in **16**, 69 the number, and in **16**, 72 the word *διπλῆς*, are now added.

Col. I, 69-71 *περὶ τειμῆς τῶν σιρικῶν* is perfectly preserved in the Karystian copy and does not offer any remarkable reading; that, instead of *λύνουσιν*, we here have *λύνουσιν* *σιν* is perhaps only an error of the artisan.

Col. I, 72-76 *περὶ πορφύρας* is very important, but better preserved in the Karystian copy, and part of it in that of Megara. At Plataia only the first lines remain. That the second and third kind of purple are here introduced by the word *πορφύρας*, omitted in the Karystian copy, may be compared with **16**, 89 where Karystos reads *απλιον λι.* *a*, Megara *πορφύρ.* What is wanting of this chapter at Plataia and preserved in the Karystian copy, fills up, as is said, about half of the gap between the first column and the second; but as the purple chapter is not complete in the Karystian copy some more is to be added.

Col. II, 1-13 corresponds to a fragment dug up at Atalante, unedited, but copied for me some years ago by Mr. Lolling and mentioned in *Hermes*, XXXV, p. 19, n. 9. As the Atalante fragment is much damaged and the Plataian is in this part complete, I only mention the imperfection of the first, the place of which is now, for the first time, determined with certainty. The Plataian copy does not give the beginning of the linen chapter but does certainly give the second part of its first subdivision, since, as we have already shown, at the end of the first column at the utmost about ten lines remain for the linen. This important discovery shows that the linen tariff began with that of the flax, of which the prices are actually given after the weight. Here too as afterwards three different standards are established, the first probably without qualification, the second qualified as inferior to the first, the third as serving for home use by the women of the household (*ἰδιωτίδες ή φαμιλιαρικαί*). In each of these three standards three degrees are mentioned, so that a pound of first-rate flax amounts

to 1200, that of the commonest sort to 72 *denarii*. The place whence the flax comes was not taken as a basis for its value; the places mentioned in the following chapter refer, as is well known, to the weaving.

Col. II, 14–38 is also new, the first lines recurring, as the preceding, in the Atalante fragment. This second subdivision of the linen ware treats of the simple shirts, *στίχαι ἀσημοι*. It has the same three standards of three degrees each, as all these chapters, but the second class here is represented by the soldier shirts, *στίχαι στρατιωτικαί*.

Col. II, 39–68 respond to ch. 17, 1–17 taken from the Geronthraian copy; the beginning 39–47, wanting in this, is now supplied by the Plataian copy; the end defective in Plataia is supplied by the Geronthraian copy 17, 18–37. This passage regulates the prices of another sort of shirt, the dalmatica, distinguishing between woman's shirts which precede, and the cheaper men's shirts. It offers nothing of considerable interest; the first part also, though new, could have been almost made out by mere analogy. Only it may be observed, that at the beginning the dalmatica treated here is described as *ἀσημος*, as it should be.

Col. III, 1–12 treats in the same way of the linen *ἀναβολεύς*, the cloak. The beginning is missing, but as we have the whole passage from Geronthrai, ch. 17, 38–58, this is of no material importance.

Col. III, 13–41 follows the *faciale*. This passage too is only a second copy of 17, 59–72.

Col. III, 42–68 treats of the *caracallus* and corresponds to 17, 80–98. The Plataian copy has at the end a few more words than the Geronthrian, but they give nothing not otherwise known.

The last part of the third column and the slab joined to it, contained what we read on the first column of the Elateia copy, which treats of the *coaralia*, the *oraria* and certain *γυναικεία*, and after these, what in my edition is given, from another slab (of Geronthrai) as chapter 18, treating of the *κεραλοδέσμια*, the *σινδονες*, the *τύλαι*, all belonging to linen ware.

THEODOR MOMMSEN.

Berlin.

REVIEWS AND NOTICES OF BOOKS.

EDMOND POTTIER. *Les Statuettes de terre cuite dans l'Antiquité* par M. EDMOND POTTIER, attaché au Musée du Louvre. Paris, 1891.

This is the first complete treatise on the subject of ancient terracottas, which have been the subject of so much discussion. It is a history of the coproplastic art, including its Oriental origins, the formation of archaic types, the development of the good Attic style into the blooming of the exquisite period which the author terms Tanagrean. Passing from Continental Greece M. Pottier studies the industry in the Kyrenaica, in Crimea, in Asia Minor with its centres at Smyrna and Myrina, returning through Sicily, Italy and even Roman Gaul. While giving respectful recognition to his predecessors M. Pottier expresses an individual opinion on all points. Hence the special interest of his chapters on the manufacture and destination of the figurines, where he expresses an eclectic opinion, to the effect that the worship of the gods and of the dead, the furnishing of the tombs, sacrifices to the *manes* or simple offerings, Elysian or simple genre subjects all contributed a share in the development of this branch of industry whose products were sometimes funerary, sometimes votive, and sometimes used as gifts.—HEUZEY, in *Chron. des Arts*, 1891, No. 4.

ORIENTAL ARCHAEOLOGY.

W. M. RAMSAY. *The historical geography of Asia Minor.* 8vo, pp. 495. Papers of the Royal Geographical Society, vol. iv. London, 1890; Murray.

In May 1886 the first sketch of this book was read before the Royal Geographical Society. In April 1888 the ms. was completed but was accidentally lost; not to be rewritten. All that could be recollected has been worked into Part I of this book, entitled *General principles*, while in Part II the provinces are taken up and notes on their history and antiquities are given, especially when they have any bearing on ancient geography.¹

¹Part I. GENERAL PRINCIPLES. Ch. i. Hellenism and Orientalism. ii. The "Royal Road." iii. Beginning of the trade route. iv. The Eastern trade route. v. The Roman roads in Asia Minor. vi. The value of the Peutinger table, Ptolemy and the Itineraries, as geographical authorities. vii. The Byzantine roads. viii. Change of site.

This is not the work on Asia Minor which Mr. Ramsay had expected and perhaps still hopes to publish. Limited time and space have prevented, and have given an extremely condensed form to this book. The condensation has been helped by two further factors: the writer has of deliberate purpose omitted to read what modern writers have said about Asia Minor; consequently references to them and discussions of their opinions, which often form large part of the bulk of such a work, are almost entirely absent. And, in the second place, he has abstained from repeating any fact well-known or which could be ascertained easily elsewhere, thus depriving himself of the pleasure of giving complete and consecutive pictures. All these reasons militate against literary form, as he remarks. The book is a mine for others to draw from; it is not a résumé of work hitherto done. The note struck is essentially personal from beginning to end. Mr. Ramsay is better qualified than any man to hold so independent a position, for his knowledge of ancient Asia Minor in all its phases—history, geography and art—has been gained by repeated yearly journeyings through the country. But perhaps the most striking part of his equipment is his discovery and use of new authorities—especially the Byzantine authors, *Acta Conciliorum* and *Acta Sanctorum*—and a far more critical use of those already known, such as the *Notitiae Episcopatuum* and Strabo. He casts down some of the great idols, like the Peutinger table and Ptolemy, who had been too unconditionally followed; to them he prefers Strabo, Hierocles and the *Itineraries*. So generally does he found himself upon new authorities and so radically does he differ from hitherto recognized standards, that as he has well said “either my work is a mistake or the map of a great part of Asia Minor must be revolutionized.” This revolution will be complete, however, only when Mr. Ramsay, or some student who may follow in his footsteps, shall produce an *opus magnum* on ancient Asia Minor under all its aspects. It should not be imputed to him as a fault that the branches of topography and epigraphy have formed so large a portion of his published work to the detriment of

Part II. A SKETCH OF THE HISTORICAL GEOGRAPHY OF THE VARIOUS PROVINCES.

Introduction. Ch. a. Cities and Bishoprics of Byzantine Asia. b. Do. of Lydia. c. Do. of Phrygia. d. Do. of Hellespontus. e. Roman roads in the province Asia. f. Cities and bishoprics of Bithynia. g. The Byzantine military road. h. Cities and bishoprics of Galatia Salutaris. j. Roman roads in Galatia and Northern Phrygia. k. Cities and bishoprics of Galatia Prima. l. Roman roads from Ancyra to the East. m. Roman roads in Central Cappadocia. n. Roman roads over Anti-Taurus. o. Cities and bishoprics of Cappadocia. p. The Ponto-Cappadocian frontier. q. Lycaonia and Tyanitis. r. The passes over Taurus. s. Roman roads in Lycaonia and Tyanitis. t. Cilicia Tracheia or Isauria. u. Cilicia. v. Cities and bishoprics of Pisidia. w. Pamphylia, Caria and Lycia. Addenda, Indexes and tables.

the descriptive, artistic and archaeological elements which we know from his "Studies on Phrygian Art" and other papers, appeal strongly to his sympathies. A greater development of these branches would help to endue with reality and life his picture of Asia Minor. And yet as he well remarks: "If we want to understand the ancients, and especially the Greeks, we must breathe the same air that they did, and saturate ourselves with the same scenery and the same nature that wrought upon them. For this end topography is a necessary, though a humble, servant. The justification of Part II then is that if we are ever to understand the history of Asia Minor, we must know the places in which that history was transacted." No one can appreciate the force of this who has not realized from actual study that but an infinitesimal fraction of the sites known in the history of Asia Minor have been until recently identified, or even placed sometimes within fifty or a hundred miles of their proper location.

Mr. Ramsay has done more for the Byzantine period of the country than for the Roman: this was both most needed and easier, from the character of his sources, which were mainly ecclesiastical and relating to the period between Justinian and the Comneni. Among the several thousand places mentioned it is not always the larger that receive most space, as there is usually more obscurity surrounding a less conspicuous site that needs to be dispelled.

Mr. Ramsay's book is, then, very welcome. Only a few will be able to criticize it in detail. It fails to satisfy us, but only in the sense that we wish for much more.

A. L. F., JR.

CLASSICAL ARCHAEOLOGY.

P. MILLIET. *Études sur les premières périodes de la Céramique grecque.* 8vo, pp. xvi, 169. Paris, 1891; Giraudon.

These pages are by a young artist, who writes them as a thesis at the École du Louvre. From this point of view it is a very creditable volume. The author has utilized with considerable discrimination the best authorities, German and English as well as French. This is a characteristic quite uncommon in French writers of a previous generation, and is a sign that French scholarship is assuming a more cosmopolitan character. The thesis, which he supports, is that the different technical processes employed in the decoration of Greek vases were not discovered simultaneously, but were perpetuated by long tradition. Chronologically they may be considered as parallel rather than as successive. Hence he takes pains to show the continuance of early processes in later periods. The scope of the volume embraces (1) primitive pottery, (2) the Corinthian style, which he designates "quadruple polychromy" from the four colors employed, and (3)

black-figured vases. Each of these classes are sub-classified and the hypotheses concerning their origin, date, diffusion, etc. considered separately. The writer excels in his clear presentation of the subject and in his careful analysis; he would make a good lecturer to young students, although at times he seems burdened by the authority of others and again over dogmatic himself.

A. M.

R. DARESTE, B. HAUSOULLIER, TH. REINACH. *Recueil des inscriptions juridiques grecques, texte, traduction, commentaire; premier fascicule.* Paris, 1891; E. Leroux.

Though the French have distinguished themselves by scholarly and critical treatment of large numbers of Greek inscriptions, and have discovered and published perhaps more than the Germans for the past fifteen years, yet they have left to the Germans the gathering of these into systematic collections to which every one must refer, and where the best critical text may be had. The subject of the present notice marks a departure from previous habits, but in a limited way only and in a limited field. The work is to consist of three parts, of which the first lies before us, and confines itself to the sphere of juridical inscriptions, and within this sphere to such as are most important and most instructive for the end in view. This end is not primarily that of the epigraphist. The epigraphist may and will benefit by its results; but the collection is prepared especially for the student of jurisprudence, who wishes to pursue his researches beyond the limits of Roman law in the domain of antiquity, and may otherwise be repelled by ignorance of Greek, or by the difficulties of the subject-matter, or of the dialects. The editors have rightly believed that the inscriptions themselves are well worthy of the attention of the jurisconsult, and that to be widely studied they only need to be made accessible. To attain this purpose they have given a carefully edited text, embodying the labors of previous editors and their own, and to this they have added a translation expressed in language at once precise and juristic, and together with this a commentary upon the most important facts of the inscriptions treated. The work is therefore eminently practical and eminently useful, and is to be heartily recommended to the student of law or of antiquities. It is not less valuable to the beginner in epigraphy. It shows him how inscriptions are to be treated; it elucidates dark places by a perspicuous translation; it explains by judicious notes, and above all it masses together under one head, for comparison and study, a large number of inscriptions which otherwise must be sought for through widely scattered publications. Some of those which have been selected for this *fascicule* are the most difficult of their kind, and have exercised the ingenuity of epigraphists from all direc-

tions. We may instance the Lygdamis inscription of Halikarnassos, that of Ephesos relating especially to mortgages, and the Gortynian Code, which is deferred to a later *fascicule* in anticipation of the long promised edition of Comparetti based upon a new reading of the original by Halbherr.

The Lygdamis inscription is placed at the forefront of the volume, and, as its interest is historical as well as epigraphical and legal, it may serve to indicate the methods of the editors. About the middle of the fifth century B. C. Halikarnassos was under the tyranny of Lygdamis supported by Persian influence, but his peace was disturbed by a party of patriots who were striving to liberate the city from its tyrant and join the Athenian confederacy. Upon the testimony of Suidas it is believed that the poet Panyasis and the historian Herodotus were engaged in these attempts, and our editors suggest that the tyrant was ultimately slain, as a late inscription speaks of a descendant of the "Tyrannicides" at Halikarnassos. At all events, during the troubles, the patriotic faction was banished, and its property was confiscated and either held by the state in part, or sold at a low sum to the friends of Lygdamis with a guarantee by the state.

Later an accommodation was effected. The banished party was allowed to return, and a general agreement of amnesty was entered into, ratified under oath and deposited in the temple of Apollo. The editors cite as a parallel the situation of events in France in 1814, when the *émigrés* were restored to their country. Their confiscated property which had not been sold was returned to them; but in cases of sale already effected indemnity was granted to the original owners. At Halikarnassos no indemnity is mentioned; but the returned exiles were permitted to bring suit for property in the hands of others, and were granted a certain preference. The suit must be brought within eighteen months after the passage of the law, and the preference consisted in permission to take their oaths that the estates had belonged to them. Under the common law this right of evidentiary oath belonged to the defendant; now it was granted to the plaintiff for eighteen months, but ceased at the close of that period, in order to confine the suits to that limit as far as possible. At its expiration, suit could still be brought, but the plaintiff lost his preference, and the right of oath returned to the defendant. In the final decision of the case the recollection of the Recorders (Mnemones) who had been in office was to be decisive. It appears that these Recorders were charged with the administration, or at least the collection, of the proceeds of the properties under the sequester of the state. When this was removed, the Recorders in office were ordered to discontinue the transfer of these estates to their successors at the expiration of their term, thereby withdrawing the power of the state over them. There is a difficulty here which we think the editors have not dwelt upon sufficiently. The decree declares that the Recorders shall not

make the transfer to the Recorders represented by Apollonides (§ 2), and later (§ 4) that estates shall belong to those who held them under Apollonides, if they have not sold them since. It is clear that Apollonides and his fellow Recorders have been elected, but have not yet been inducted into office, while the term of eighteen months expires with their term of office. Two alternatives present themselves: either they are appointed for eighteen months, an unusual period, or their appointment precedes entrance upon office by six months, as we now know from Aristot. *Resp. Ath.* was the case for certain officers at Athens. Furthermore, the last clause of § 4 must be construed as referring to the period subsequent to the expiration of the term of eighteen months, thus following the keynote struck at the beginning of the paragraph. Accordingly, the discrepancy between §§ 2 and 4, noticed by Roberts (*Introduction*, p. 341), and sought to be avoided by Comparetti in another way, does not really exist. It may be proper to add that our editors assume that Lygdamis is still in possession of the citadel at Halikarnassos, and that his expulsion or death occurs at some later period. The addition made by the editors to the text by way of supplying lacunae is an important one at lines 7-8 where $\tau\hat{\jmath}\hat{o}$ Ο̄κυλων $\nu\hat{e}\hat{w}\pi\hat{o}\hat{f}\hat{o}$ is read. This had already been proposed by Th. Reinach, *Revue des études grecques*, 1888, p. 27 *seq.*, and accepted by Meister, *Berl. Philolog. Wochenschrift*, 1888, p. 1469.

The varied contents of the remainder of the *fascicule* may be seen from the following summary:—No. 2, Keos, relating to funerals; No. 3, Gambrion, on mourning; No. 4, Ephesos, on abolition of debts during the Mithridatic war; No. 5, likewise from Ephesos, relating to mortgages at the close of the war; No. 6, Mykonos, registration of dowers; No. 7, Tenos, registration of sales of real estate; No. 8, Attika, Lemnos, Amorgos, Syros, Naxos; a complete collection of mortgage inscriptions ($\hat{o}\hat{p}\hat{o}\hat{o}$) amounting to 68; No. 9, Eretria, contract for draining a marsh; No. 10, Knidos, judgment rendered by Knidos in favor of Kalymna. Each of these inscriptions gives occasion for a considerable treatise upon the subjects contained in them. Especially valuable are those on dower and mortgages. No. 9 is of unusual interest just now when the American School is carrying on excavations at Eretria. The date of the inscription is attributed to the close of the fourth century or beginning of the third. Chairephanes, apparently not an Eretrian, enters into a contract with the Eretrians to drain a neighboring marsh called Ptechai, which rendered the district unwholesome then, as it is unwholesome now. The operations of Krates at Kopais in the time of Alexander (Strabo, ix. 2, 18) appear to have been its precedent, and certain similarities to the work of drainage of Kopais at the present time may be seen. At Eretria, as now at Kopais, open canals ($\pi\hat{o}\hat{r}\hat{a}\hat{p}\hat{o}\hat{l}$) were to be constructed through the marsh and united at its lower

extremity. Here a reservoir was to be built, not greater than two stades square, with a gate leading out into a subterranean conduit as at Kopais. By means of this gate the water in spring could be gathered and used by the farmers in the vicinity for irrigating their lands. The conduit was to be furnished with shafts for air, and for entrance to the aqueduct below. Here a question of text occurs. The original editor of the inscription, Eustratiades (*Ephem. Arch.*, II. Series, 1869, p. 317) supplies the missing final letter of ΦΡΕΑΤΙΑ, as Ν; the present editors as Σ, referring to Polybius (x. 28, 2), who is speaking of the distant regions of Parthia. The plural is right, if the *hyponomos* was of any considerable length. Such *hyponymoi* were habitually constructed with these shafts in Greece. The prehistoric tunnels from Kopais had them, as did that of Polykrates at Samos, and those in the vicinity of Athens, not to speak of others. We do not know whether this work was ever completed at Eretria or not; but among the names of the citizens of the town who took the oath to the contract for Eretria, it is interesting to find some that occur in inscriptions discovered among the graves at Eretria by the American School last winter.

A. C. MERRIAM.

ERNEST BABELON. *Les Rois de Syrie, d'Arménie et de la Commagène.*
8vo, pp. ccxxii-268; 30 heliotype plates. Paris, 1890; Rollin and Feuardent.

This is the second volume of the catalogue of coins of the Bibliothèque Nationale, and the first of its Greek coins. Vol. I was published in 1887 by M. H. Lavoix and treated of Mohammedan coins. This volume is a treatise both historical and numismatic. The largest part is naturally given to the dynasty of the Seleukidae which played so important a rôle through the entire East and whose coins served as types to all the princes of Further and Central Asia—Parthians, Bactrians, Indo-Parthians and Indo-Seythians. Apollo on the omphalos, the symbolic anchor, the Victory, Tyche or Fortune, are types which are found as far as the centre of India. The volume is divided into two main sections, the Catalogue proper and the Introduction: the latter will create most interest, since it is addressed as well to the historian, the archaeologist and the chronologist, as to the numismatist; and the information here given is the fruit of vast and accurate research. But little will remain to be told of the Seleukidae unless there be new discoveries. For some time M. Babelon has been making himself a specialist in this field. Some of the interesting topics treated with especial care are: the coins of Seleukos I when only Satrap of Babylon; the horned types; the origin of the omphalos; the era of the Seleukidae; the elaborate series of Antiochos IV Epiphanes, including the

independent series of the cities of Egypt and Asia. After Demetrios II Nicator, the types being usually the same, especial attention is paid to coining *ateliers*, to chronology, monograms, weight and system of coinage. The Kings of Armenia and Commagene occupy only a small space, but all possible use has been made of existing material.

The catalogue consists of a careful description of the seventeen hundred pieces in the Cabinet de France, among which are a number of extremely rare pieces, especially of Seleukos I, Antiochos III, Demetrios I and II, Tryphon, etc. Genealogical tables, two tables of monograms and an index complete a masterly work which greatly honors French scholarship.—E. DROUIN in *Rev. Arch.*, March-April, 1891.

VERRALL and **HARRISON**. *Mythology and Monuments of Ancient Athens; being a translation of a portion of the "Attica" of Pausanias by MARGARET DE G. VERRALL, with introductory essay and archaeological commentary by JANE E. HARRISON.* 8vo. London, 1890; Macmillan.

This work is not intended as a complete description of the monuments of ancient Athens; these are subordinated to mythology. Miss Harrison's "aim has been to discuss in full detail every topographical point that could bear upon mythology, and for the sake of completeness, to touch, but very briefly, on such non-mythological monuments as were either noted by Pausanias or certainly existed in his day." Accordingly the book consists, first of a description of ancient Athens, based upon all available evidence, literary, epigraphical, and monumental; and, secondly, of copious mythological and mythographical discussions interwoven with the foregoing, besides a separate introductory essay on the Mythology of Athenian Local Cults. For the first part her work is mainly that of a compiler, besides appropriating unpublished views of Dr. Dörpfeld. As much of the information given had been previously inaccessible, this book will be indispensable to English-speaking students of Athenian antiquities. It is, however, incomplete, for Miss Harrison's principle in dealing with the monuments seems to have been to record pretty fully the most recent discoveries and to touch rather lightly on points adequately dealt with in older hand-books. While her information of this sort may be generally trusted, in treating of epigraphical and literary evidence Miss Harrison is a much less trustworthy guide, and this part of her work needs searching revision, as could easily be shown by numerous examples. In the field of mythology her most original contribution consists of three illustrations of the theory "that in many, even the large majority of cases, *ritual practice misunderstood* explains the elaboration of myth." I regret

to say that in the handling of this theory I find no approach to scientific rigour; the results command conviction as little as the once fashionable vagaries of the devotees of the Dawn. The three cases elaborated are the myths of Erichthonios and Erigone and the story of Kephalos and Prokris. Miss Harrison is at her best in the interpretation and appraisal of works of ancient art. While her translations from the Greek are often incorrect, Mrs. Verrall's work on the other hand, is scholarly and skilful.

—F. B. TARRELL in the *Classical Review*, Nov., 1890.

J. HENRY MIDDLETON. *The Engraved Gems of Classical Times. With a Catalogue of the Gems in the Fitzwilliam Museum.* Cambridge, 1891; University Press.

The author of this most instructive volume very modestly says in his preface, "I have attempted to give a brief account of the engraved gems and other forms of signet which were used by the chief classical races of ancient times. The book is intended for the general use of students of archaeology, and has been written with the hope that it may in some cases lead the reader to a more detailed and practical study of this most fascinating subject." The book is of the nature of a treatise on ancient gems. It is strong in the use made of literary evidence from classical writers, in the analytical description of the various kinds of gems and their uses, in the exposition of the technique of gem engraving and in the cataloguing of the materials used for ancient gems. It is not so strong in the chapters which treat the subject historically. This makes us feel how desirable it is that extensive collections should be made of the impressions of gems from many museums, and that these should be carefully studied from the historical point of view, so that racial and local peculiarities might be brought out with greater clearness, and the successive changes in style and subject be more distinctly traced. But to any one who may undertake this work it will be a great help and stimulus to have before him a treatise like this by so careful a scholar and accurate observer as Prof. Middleton. For the collector and museum director also there are many valuable hints, which are helpful in distinguishing between genuinely antique and more modern reproductions of classical gems, as also toward the difficult task of accurate description and classification.—A. M.

SALOMON REINACH. *Bibliothèque des monuments figurés Grecs et Romains. Vol. II. Peintures des Vases Antiques recueillies par Millin et Millingen.* Paris, 1890; Firmin-Didot.

This is the second volume of M. Reinach's great *corpus* of ancient monuments, the first having been a reédition of Le Bas' *Voyage Archéologique*. This volume contains reproductions of the 150 plates of ancient vases pub-

lished in Millin's two folio volumes, *Peintures de Vases Antiques vulgairement appelés Étrusques*, and of the 63 plates in Millingen's *Peintures antiques et inédites de vases Grecs*. The reproductions are of good size, quite clear and distinct. M. Reinach writes an introduction of 142 pages in which he analyzes, or occasionally reproduces verbatim, the text of the original authors, and gives every fact of permanent value that has been stated by them. Not only is the owner of this volume practically as well off as if he had the costly original volumes, but has the following advantages: M. Reinach often corrects inaccuracies of Millin's drawings; he also discusses the interpretation of the subjects from the modern point of view, traces as far as possible the history of each vase, and gives a list of other references to and reproductions of each vase. All the new information contained in the introduction is expressed in a direct and simple style which adds to its usefulness. The author gives everywhere traces of wide reading.—W. M. RAMSAY in the *Classical Review*, March, 1891.

F. HAVERFIELD. *Ephemeris Epigraphica*, vol. vii. *Additamenta ad Corporis Vol. VII.*

To Mr. Haverfield has been entrusted, by the Berlin authorities, the task of editing the Latin inscriptions found in Britain since the issuing of the seventh volume of the *Corpus* some fifteen years ago. Such a piece of work was of the utmost necessity in Great Britain, whose ancient epigraphic records have never been systematically and scientifically studied and are in a state of chaos. The present volume contains some 380 inscriptions, most of them without striking interest or value: the most important group is undoubtedly that which includes those found since 1883 in the walls of Chester, already edited in 1888 in a most blundering manner by Mr. de Gray Birch. They are all of a good period, none probably later than 200 A. D., and are in many cases inscribed below sepulchral reliefs of considerable interest. They refer for the most part to soldiers of the 20th legion, and must once have stood in the legionary burying-place. For the manner in which Mr. Haverfield has accomplished his task we have nothing but praise.—H. F. PELHAM, in the *Classical Review*, Feb., 1891.

FERDINAND LABAN. *Der Gemüthsausdruck des Antinous. Ein Jahrhundert angewandter Psychologie auf dem Gebiete der antiken Plastik.* 8vo, pp. 92. W. Spemann; Berlin, 1891.

Ancient sculpture, although portraying a wide range of emotion and character, nevertheless makes considerable demand upon the spectator's fancy. The product of the sculptor's hand is more or less indefinite, hence the interpretations may differ widely. Impressed with the variations in

the interpretation of the statues of Antinous, the author of this volume has gathered the judgments of some fifty writers from Winckelmann (1717-1768) to Dietrickson (1834-). These he has arranged chronologically and finds that they may be divided into three general groups. First are the optimists, born before 1774 and expressing their judgments earlier than 1816. To this class belong Winckelmann, Meyer, Goethe, Adler, Heinse, Bromley, Levezow, Gruber, Beck. In general the judgments of these men presuppose the happiness and joy of living. Even the melancholy of the Antinous seems soft and sweet. Following this group are found two parallel but different classes of thinkers, the pessimistic-idealists and the realists. The former class consists of men like Schnaase, Braun, Stahr, Wieseler, Kugler and Carrière, who were born between the years 1798 and 1817, and expressed their judgments between 1843 and 1866. They see in the Antinous an expression of "Welt-schmerz," a portion of the universal sorrow in life. The realistic tendency is represented in the judgments of K. O. Müller, Waagen, Friedländer, Burckhardt, Brunn, Heyse, Michaelis, Lübke and Helbig. These men in general are indifferent to the personal impression made by the object, and are interested rather in analysis, building up a general interpretation of an object through the consideration of details. Each of these groups of judgments evinces the changing spirit of the times. Thus from the wilderness of individual judgments we may secure what may be called a composite judgment. It may not present to our minds the sharp outline of the individual judgment, but it comes to us with greater authority. We have accustomed ourselves, by the historic method in archaeology, to judge of objects through a series of antecedent and subsequent forms. This little volume is an application of the same method to interpretation.

A. M.

CHRISTIAN ARCHAEOLOGY.

BARBIER DE MONTAULT. *Traité d'Iconographie Chrétienne*. Orné de 39 planches par M. Henri Nodet, architecte. 2 vol., 8vo. Vivès; Paris, 1890.

This work is the first general treatise of any importance on the subject of Christian iconography from the artistic standpoint. It is not only a condensation of his predecessors' work but the result of personal labors of over thirty years. After an introduction treating of general iconographic symbols like the nimbus, the crown, costume, etc., the following subjects are studied in successive chapters: *Time* (zodiac, seasons, calendars, etc.); *Nature* (sun, moon, elements, etc.); *Man* (soul, body, ages, wheel of fortune, death, etc.); *Virtues and Vices*; *Triumphs*; the *Sacraments*; the *Sciences*, *Arts and Trades*; *Society* (the Church, religious orders, etc.). A second

series of chapters treats of Angels and Devils, of God, of Christ, the Virgin, the Apostles, Evangelists, Saints and, finally, heresies.

The examples selected give proof of the author's great erudition and his work is one that will be indispensable to the student of Christian art.—EUG. MÜNTZ, in *Chron. des Arts*, 1891, No. 15. Cf. L. C[ROSNIER], in *Rev. Art Chrét.*, 1891, No. 1.

F. X. KRAUS. *Die Christliche Inschriften der Rheinlande.* Fol. Mohr; Freiburg-i. B., 1890-91.

Prof. Kraus here publishes a complete collection of the Christian inscriptions of the Rhenish province anterior to the second half of the VIII cent. They number about 300: nearly all are funerary and two-thirds of them come from Trèves (Germ. Trier). This latter fact is explained by the fact that Trèves was made the residence of some of the first Christian emperors in order to more easily fight the barbarians. As M. Le Blant observes, the development of Christianity in Trèves is due more to that cause than to evangelization, for the greater part of the inscriptions relate to persons of Latin race who took up residence there on account of the presence of the imperial court. On the contrary everywhere else Germanic names preponderate. Prof. Kraus has not confined himself to inscriptions but has included in his work all that constitutes the *instrumentum* of Christian epigraphy, leading thus to the publication of a number of monuments—rings, seals, intagli, spoons, etc. It is to be regretted that the author has limited the size of the public that can make use of his book by omitting all transcription of the inscriptions and explanatory notes. Typographically speaking the book is a model: almost all the inscriptions are given in fac-simile.—E. J. ESPERANDIEU, in *Rev. Art Chrét.*, 1891, No. 3.

HENRI-RENÉ D'ALLEMAGNE. *Histoire du Luminaire depuis l'époque Romaine jusqu'au XIX^e siècle.* Fol., p. vi, 702. Picard; Paris, 1891.

The subject of this book is novel and interesting. Lighting has held from the beginning in Christian worship an important place. The materials are drawn equally from monuments, existing in churches and in collections, and from manuscripts and print. This sumptuous volume is illustrated by 500 engravings and 80 colored plates. The first chapters, somewhat perfunctory in character, relate to antiquity. For the early Christian period the author makes use of texts, most of which had already been collected by Cahier and Martin and by Labarte. These he does not in every case interpret correctly: he also shares the delusion about the panic of the year 1000 which has been proved of late to be imaginary.

After this period the author enters more fully into his subject. The xi cent. is rather meagre, but the xii cent. is quite prolific especially along the Rhine. That France shared in the revival is shown by works at Reims (S. Remi) and Cluny. The candlesticks, sconces or lanterns, chandeliers, and coronae or suspended crowns, remain usually the same in the xiii as in the xii cent. But new forms begin to appear in the xiv cent., and from that time onward a greater number of specimens have been preserved. The xv cent. was especially inventive; and among other novelties are the torch chandelier and the helix chandelier. Too often the Renaissance was led to forget the true purpose of light-bearing objects and to be carried away by love of decoration.

Throughout the book there is an abundance of material and information; the illustrations are copious and there is a good index.—MAURICE PROU, in *Rev. Art Chrét.*, 1891, No. 3.

L. DE FARCY. *La Broderie du XI^e Siècle jusqu'à nos jours, d'après des spécimens authentiques et les anciens inventaires.* Belhomme; Angers, 1890.

The first fasciculus of this work has appeared, consisting of 48 folio pages and 64 phototype plates, and forming about one half of the entire work. While tapestry has been carefully studied, the subject of embroidery has been neglected, although this branch of the industrial art follows the same laws of development, has the same archæological characteristics, the same laws of color, and illustrates similar subjects. The author has been known for years as a specialist in this field and treats it with thorough mastery. It is only recently that such a work could have been safely attempted, for museums have been collecting embroideries to any extent only during some twenty years, and the inventories which the author uses as his second main source of information have been made known chiefly by modern publications. Especial attention is paid to technical processes, of which the author enumerates about thirty, and to the division also according to different kinds of design and ornamentation. In connection with this section there is an historical sketch of the subject. M. de Farcy is interested in the modern revival of the art by the study of ancient models which such books as his encourage.—JULES HELBIG, in *Rev. Art Chrét.*, 1891, No. 1.

W. A. NEUMANN. *Der Reliquienschatz des Hauses Braunschweig-Lüneburg.* Fol., p. 368. Holder; Wein, 1891.

This monumental work is worthy of the magnificent collection now belonging to the house of Brunswick-Lüneburg, which was the treasure of the Kings of Hanover. Dr. Neumann, to whom the task of drawing

up the catalogue was intrusted, was well qualified to accomplish it as he adds to his ability as an archaeologist the acquirements of a liturgist and theologian. It is rather strange that in these days such a sumptuous book should be illustrated by superb engravings in black and white in the style of the XVIII century, which have, it is true, the advantage of perfect exactitude as they are taken directly from photographs. These engravings number 325. Of the objects which they represent there are at least thirty of capital importance, of the highest artistic value, in the most perfect preservation, of unimpeachable authenticity: crosses, portable altars, reliquaries, bindings, liturgical objects. Above all others towers the famous piece signed *Eilbertus Coloniensis me fecit*. No. 27 is interesting because, though barbarous, it certainly illustrates the passage from the *cloisonné* to the *champlevé* work. First among the rest are the two crosses called the *Welfen Kreuz* and the *Velletri Kreuz*, in both of which an enamelled cross of very early date is enclosed in an elaborate frame of Western mediæval workmanship: the enamels have been repeatedly studied and cannot be securely pronounced Eastern or Western. Of nearly equal interest is the *Stand Kreuz* with its foot of three leopards. Among the rest there are several domical reliquaries, the silver repoussé plaque of Demetrius and that of Duke Otho.

The work presents the treasures of the collection in a worthy manner, and is a most important contribution to our knowledge of this branch of Christian art.—F. DE MÉLY, in *Rev. Art Chrét.*, 1891, No. 2.

LA COLLECTION SPITZER. Fol. Quantin; Paris, 1890.

This is an incomparable work from the character both of the collection itself and the men who have illustrated it. M. Spitzer planned, shortly before his death, to issue a superb catalogue in seven volumes. Of these two have appeared. The authorities selected to carry out the work were MM. Froehner, Dareel, Palustre, Eug. Müntz and Em. Molinier, all authorities in their specialties. The first volume includes the Antiques, Ivories, gold and silver work and Tapestries, illustrated with 63 folio plates and many insets. The antiques, consisting mainly of Greek terracottas and Etruscan bronzes, are catalogued by the careful hand of M. Froehner. M. Dareel had charge of the ivories. In cataloguing the 171 numbers, he takes occasion to summarize the history of ivory carving from the early Middle Ages down to the XVII century, and each piece is examined in its chronological order. The classes of objects are numerous—coffers, croziers, horns, diptychs and book-covers, mirror-boxes, combs and statues of the Virgin of which there are a number of fine examples, especially of the XIV-XVI centuries. The section of the collection whose wealth is incomparable is that of the works in gold and silver and enamel. Por-

table altars, paxes, chalices, reliquaries, ciboria, bible-covers, crosses, censers, flabellas, clasps, ostensoria, statuettes—these are some of the classes represented. The writer holds rightly to three western schools—France, the Rhine, and Germany, but limits too much the centres of manufacture. He does not perhaps know sufficiently well the most stupendous collection of enamelled works in existence—that of the treasury of the Kings of Hanover.

The section on Tapestry is entrusted to M. Müntz, who excels in condensation. It is a pleasure to follow him in his rapid description of the tapestries of the Middle Ages and the Renaissance: M. Spitzer allowed in his collection only irreproachable specimens, twenty-three in number, eight of which are reproduced in chromo in a most wonderful manner.—*F. de Mély*, in *Rev. Art Chrét.*, 1890, No. 6; 1891, No. 1.

JULES HELBIG. *La sculpture et les arts plastiques au pays de Liège et sur les bords de la Meuse.* Deuxième édition. Fol. Bruges, 1890.

This is a study of the history of sculpture in one of the most artistically fruitful parts of Flanders, which stood between the schools of Northern France and of Rhenish Germany. Not only the existing monuments, but manuscript sources of information, have been utilized and the work is that of a thorough specialist. The first chapter treats of the Carlovingian period, especially its sculptures in metal and ivory, and the second studies the Romanesque period from about 1000 to 1229, when art gradually develops out of barbarism. Chaps. III to V cover the history of sculpture from the XIII to the beginning of the XVI cent., the most brilliant period in the artistic annals of the province of Liège, and one which the writer makes known to us by a multitude of works, especial attention being paid to sepulchral monuments. In the early part of this period Hugo d'Oignies, and in the later, Hennequin or Jean de Liège, the official sculptor of Charles V, stand out with especial prominence. After studying the works of the Renaissance M. Helbig brings his study as far as the XVIII cent. The illustrations are numerous, varied and good.—*EUG. MÜNTZ*, in *Chron. des Arts*, 1891, No. 10.

EM. MOLINIER. *Venise et ses arts décoratifs, ses musées et ses collections.* Fol. Librairie de l'Art; Paris, 1889.

This book has not only an expository but a practical and didactic object. M. Molinier seeks, by the reproduction of what he considers beautiful works of art, to influence the industries of the present day. The title of the book is rather misleading, for it is not a description of the monuments of Venice and their contents, but is based entirely on the

Carrer Museum. It is divided into the following sections: bronze, precious metals, ceramics, glass-ware, marquetry and wood sculpture, iron-work, tissues and manuscripts. Each chapter is in the form of a lecture, pleasantly told: a larger share than the average is given to ceramics, in which the author is an expert, and here precisely is a weak point, very little of genuine Venetian work being given. The illustrations are good and number 207. The book gives an interesting glimpse of the development of the smaller arts in Venice.—F. DE MÉLY, in the *Rev. Art Chrét.*, 1891, No. 3.

RENAISSANCE.

LUCA BELTRAMI. *Il Codice di Leonardo da Vinci nella biblioteca del principe Trivulzio in Milano. Trascritto e annotato.* Fol., with 94 plates. Dumolard; Milan, 1891.

This manuscript is reproduced in fac-simile, with the transcription placed opposite, and is therefore a definitive edition of a very interesting ms. of Leonardo. It formerly belonged to the Arconati collection and was the only one not given by Arconati to the Ambrosian library: it passed into the collection of Prince Trivulzio. The contents interest history, linguistics, philosophy, architecture, chemistry, mechanics, optics and acoustics. It contains drawings of machines, grotesque heads, studies in architecture and for coats-of-arms: but the greater part is formed of long lists of words arranged in four or five columns like a skeleton dictionary of synonyms. This publication increases the desire for the "Codice Atlantico" promised by the Academy of the Lincei.—EUG. MÜNTZ, in *Chron. des Arts*, 1891, No. 12.

ARCHÆOLOGICAL NEWS.

SUMMARY OF RECENT DISCOVERIES AND INVESTIGATIONS.

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AFRICA.

EGYPT.

THE PRESERVATION OF THE MONUMENTS OF ANCIENT EGYPT.—The following letter has been received by the Earl of Wharncliffe, in answer to the memorial concerning the ancient monuments of Egypt presented by him to the Marquis of Salisbury:

“ Foreign Office, Dec. 25, 1890.

“ My Lord,—I am directed by the Marquis of Salisbury to acknowledge the receipt of your letter of the 10th inst., and to inform you that the memorial enclosed therein, praying for the appointment of an official inspector with a view to the better preservation of the ancient monuments in Egypt, will be forwarded to Her Majesty’s Agent and Consul-General at Cairo for presentation to the Egyptian Government.

“ Sir E. Baring will be instructed to state that Her Majesty’s Government consider the question of the nationality of the official to be appointed to such a post to be a matter which lies wholly within the competence of the Egyptian Government, and that their only desire is that adequate steps should be taken to preserve the monuments from further destruction or mutilation.

“ Sir E. Baring will also explain to the Egyptian Government how the memorial came to be signed in two different forms.

“ P. W. CURRIE.”

We further quote the following from the telegraphic correspondent of *The Times*:

"Cairo, Jan. 4.

"The Egyptian Government have decided to appoint two European inspectors to insure the preservation of ancient monuments. The inspection staff of the Museum is also to be considerably increased."

"Cairo, Jan. 5.

"The Egyptian Government has just approved the following regulations for private persons and scientific societies desiring to excavate for antiquities :

"All demands are to be addressed to the Public Works Ministry, which can accept or reject them as it pleases. When permission to excavate is accorded, all unique objects found will belong, of right, to the Museum, disputes being settled by a commission of three persons, nominated, one by the excavator, one by the director of the Museum, and one by the Minister of Public Works. The surplus will then be handed to the excavator on the conditions that the greater part is given to some public museum, and that a description of the articles found is published within two years. If these conditions are not accepted, the surplus will be equally divided between the excavator and the Government. Gold and silver objects in all cases are to be equally divided, on the basis of the intrinsic value of the articles."—*Academy*, Jan. 10, 1891.

EUROPEAN INSPECTORS AND THE PRESERVATION OF KARNAK.—The Society for Preserving the Monuments of Ancient Egypt reports that the efforts of those who lately addressed Lord Salisbury in hopes of procuring a proper official supervision of the monuments have been successful. The Society now intends to promote preservation of the temples themselves, for which a subscription was started two years ago, and, to this end, has obtained leave from the Egyptian Government to put the temple at Karnak in repair. Accordingly the Society has, to begin with, offered to hand over 500*l.*, and makes a further special appeal to antiquaries and art lovers for funds to carry on this incomparably important work. Without aid of the kind in view a large number of the columns of the temple must fall, and thus irreparably injure other parts of the building. 3,000*l.* is required to put the remains in an efficient state of repair. Col. Ross, in consultation with Grant Bey, of the Public Buildings Department, Egypt, is to be entrusted with this duty.—*Athenaeum*, Feb. 14.

EXCAVATION IN EGYPT.—Mr. Petrie writes from Médün (Jan. 10): "An important step has lately been taken in recognition of scientific work which will, I am sure, be gratifying to readers of the *Academy*. Some weeks ago an obstructive party in Egypt succeeded in forcing forward an entirely new regulation. By this the government were to take from excavators, firstly,

all that was unique, and then half of the remainder. These terms would practically stop archaeological work, which always needs much unremunerative expenditure; as on such conditions a loss would only be avoided when roughly plundering rich cemeteries. As I was waiting to commence work, I at once protested; and the subject was reconsidered. Sir Evelyn Baring's attention having been called to it, he made active representations on the subject; and, in consequence of his care and intervention, the cordial co-operation of the Anglo-Egyptian officials, and the goodwill of Riaz Pasha, a reasonable arrangement has been passed by the ministry, on trial for two years.

"The essential terms are that the Ministry of Public Works will authorize suitable applications. That the Ghizeh Museum may take all objects found that are *sans pareil* in that collection; the decision, if disputed, to be by arbitration, the Public Works turning the scale. That all the remainder belongs to the finder if he will present the major part to public museums, and publish his results in two years; if he will not do so, the government require half of the remainder. Gold and silver remain as before, half to the finder, by intrinsic value.¹ Thus a clear preference is given to scientific exploration on behalf of public museums. This is not a personal or a national gain, but a benefit to Egyptology in all countries; and I am sure that it will be a satisfaction that this liberal policy should have been brought about by English influence and work. There has been enough of exclusive action in past time to make this public-spirited and impartial settlement a welcome change.

"In consequence of the previously impossible terms, I am only just beginning on this most interesting place. I have made a complete facsimile copy, full size, of the tombs, about eight hundred square feet, and colored copies of special signs. We learn much from these very early sculptures. *An* is not an obelisk, but an octagonal fluted column, with square tenon on top. *Aa* is not a spear, but a papyrus column with bell top and a long tenon at the end. *Hotep* is a reed-mat in plain view, with a dish of offerings upon it, in elevation. *Ma* (sickle) always has teeth inserted, like the flint-saw sickles which I found. *Men* is the gaming-board, of 3×10 squares, in plain view; with a row of ten pieces, alternately tall and short, in elevation on the top. *Menkh* is a chisel in a wooden handle. *Net*, supposed to be a bag, and to mean 'chancellor,' is an object suspended from a string of red and green beads. The object appears to be a green cylinder with gold end-caps, and if so it means 'sealbearer.' *Shed* is a raw-stripped

¹ I may say that I always give my workmen the whole intrinsic value of what they find, as the only true way of securing it; so that finding precious metals entails a loss of half the value to me, without any gain.

skin, rolled up, fur out, with raw red flaps of the limbs and neck showing at the ends, and tied round ends and middle. *Ur* is the common wagtail. Many other points of great interest occur in the splendidly carved and painted tomb of Rahotep. But, owing to the lack of inspection in this country, this tomb has been left open of late years, and every face within reach is smashed. The pyramid of Rikka has disappeared altogether; and the pyramid of Medium has lost some 100,000 tons in the last half century, and is still the quarry of the neighborhood. Perhaps it will hardly be believed that the anti-English party here are determinedly opposing the appointment of inspectors. The monuments may go to pieces if some miserable political end can be gained. We may hope that, the excavation difficulty being settled, the inspection question will be likewise firmly solved.

"I bought in Cairo the oldest weight known, bearing the name of Khufu, It is marked 'ten units,' weighs 2060 grains, and so shows the Aeginetan standard at an earlier date than any example of the Egyptian *Kat*."—W. M. FLINDERS PETRIE, in *Academy*, Jan. 24.

THE ANCIENT EGYPTIAN MONUMENTS.—Mr. Wallis writes from Luxor, Jan. 13, 1891: "The announcement in the *Academy* of December 27, that a numerously signed memorial has been presented to Lord Salisbury, praying for the appointment of an official inspector of the Egyptian monuments, has given great satisfaction to those of us here who are interested in the subject. It cannot be too strongly impressed on archaeologists and lovers of art that if the monuments still remaining are to be preserved, the initiative must be taken by the Foreign Secretary. Whatever he orders will be carried out. But unless he gives precise and definite instructions nothing practical will be accomplished. It might have been thought that the agitation of last autumn would have stirred the Cairo officials to action. It served no other end than to promote a certain amount of aimless discussion. The suggestions of members of the Antiquities Committee like Gen. Grenfell and Col. Ross, who to a knowledge of the subject unite also an earnest desire to save the monuments, were invariably vetoed by the obstructive majority. If Gen. Grenfell resigns his membership of the committee, as he has stated he will, he would certainly be fully justified in doing so.

"Sometimes, however, even on this question, the opposition finds itself rather sharply pulled up, as happened two or three weeks ago in the case of Mr. Flinders Petrie's excavations. He came out to Egypt last November on the understanding that he was to work at the Pyramid of Médûn under the same conditions that he excavated last year at Hawara. After he left Cairo new rules were made by the committee, of such a nature that Mr. Petrie, on learning them, decided to abandon his work, and dis-

charged his men. This was what the majority of the committee desired. The fact of his being an Englishman, and a very successful excavator, greatly esteemed at home and with a European reputation, offered a rare opportunity for displaying their animus. One member of the committee went so far as to say that 'Mr. Petrie must be made to understand that there is no room for him in Egypt.' Fortunately, the matter came to the ears of Sir Evelyn Baring, who summoned Mr. Petrie to Cairo, ordered the committee to abolish their late regulations, and in consultation with Mr. Petrie framed new ones, which will be decidedly more favorable to him than those under which he has hitherto conducted his operations.

"This incident will explain to those interested in the preservation of ancient monuments how matters really stand here. They are sufficiently influential to demand of Lord Salisbury that the Egyptian temples be placed under efficient inspection. This can only be done by the department of public works. And when Sir Evelyn Baring informs Sir Colin Moncrieff and Col. Ross that the responsibility of preservation rests with them, unhampered with any conditions, we may entertain a reasonable hope that what yet remains of the monuments will not be lost.

"As to their present condition, I notice a marked deterioration since last I visited Upper Egypt, three years ago. The natural decay has gone on to an alarming extent. Fine passages of sculpture, where the stone is saturated with nitre, can be obliterated by the pressure of the finger; and this might have been prevented if the stone had been properly washed when it was first uncovered. It is true that some tombs are shut in with doors; but the temples are unenclosed, and the natives have free access to them, which means that the decoration is at their mercy, the same as previously. In places where decayed stone ought to have been cut away and supplied with new, there is simply a plastering of Nile mud mixed with chopped straw. In short, the evidences of decay and wreckage in all directions is simply heart-breaking.

"It cannot be otherwise under the present system. In the temperate climate of Western Europe it would be physically impossible for one man to direct a museum and overlook monuments extending over nearly a thousand miles. Consequently, for all purposes of practical study the museum is next to valueless, and the monuments are passing away before our eyes. Whether the museum of Ghizeh shall fulfil the function it might for this generation, and whether the monuments are to be preserved for future generations, is in the hands of the educated public of England."—HENRY WALLIS, in *Academy*, Jan. 31.

PROGRESS OF EGYPT IN THE DESTRUCTION OF ITS ANCIENT MONUMENTS.—Mr. Sayce writes from Assiout, Jan. 24, 1891: "A somewhat slow voyage up the Nile in a dahabiah this winter enables me to give a fuller report

on the progress made during the past year in the destruction of the ancient monuments of Egypt than is possible for those who travel by steamer. Mr. Wilbour's dahabiah has accompanied mine, and we have stopped at a good many places between Cairo and Siút. I find that the interesting tomb at *Kom el-Ahhmar*, near Minieh, the only one left out of the many described by Lepsius and other earlier Egyptologists, has shared the fate of the tombs of Beni-Hassan and El-Bersheh. Portions of the inscriptions on the walls, and even the ceiling, have been cut out or hacked off, and the rest of the tomb has been wantonly and elaborately defaced; hours must have been spent in hacking the inscriptions and paintings with some metal instrument in order to render them illegible.

"The tombs and ancient quarries towards the southern end of *Gebel Abu Feda*, which, when I last visited the spot eight years ago, were only partially destroyed, have now been almost completely blasted away. The work of destruction is still going on merrily among the old tombs of *El-Kharayyib*. A little to the south of the latter are the cartouches of Seti II discovered by Miss Edwards. A year or two ago they were saved by Col. Ross from the quarrymen who were about to blast them away; but his interference has produced but a momentary effect, as I find that considerable portions of the monument have been destroyed since I saw it last March.

"One of the tombs at *Tel el-Amarna*, and one only, has been placed under lock and key, now that, along with its neighbors, it has been irretrievably ruined. The two 'guardians' appointed to look after the tombs live at Haggi Qandil, two miles off. They are natives of the place, and their efficiency may be judged of from the fact that pieces of inscribed stone, freshly cut out of the walls of the tombs, were offered to us for sale under their eyes. Anyone, indeed, who is practically acquainted with Upper Egypt well knows that the principal use of a native 'guardian' is to draw a small salary from the government, supplemented by *bakshish* from visitors. For the protection of the monuments he does little, unless under the constant supervision of a European inspector."—A. H. SAYCE, in *Academy*, Feb. 14.

THE ARCHAEOLOGICAL SURVEY.—Miss Edwards gave at the last meeting of the Egypt Exploration Fund (Feb. 20) the following report on the Archeological Survey actually in progress, conducted by Mr. Percy E. Newberry and Mr. George Fraser. These gentlemen had taken up their abode in one of the unpainted rock-cut sepulchres of Beni-Hassan, and were actively engaged in copying, tracing, and photographing the scenes and inscriptions which enriched the more famous of these historic tombs. They had already cleared out the accumulated rubbish of centuries, thus restoring the admirable proportions of these excavated chambers, and bringing to light inscriptions which had never yet been read. Mr. Fraser, having

cleared out several of the tomb-pits, and discovered in one of them evidences of an original interment in the shape of a skeleton and a funerary tablet of the XIIth dynasty, was then engaged in surveying the entire terrace—a task by no means easy, owing to the steep slope of the cliff and the difficulty of fixing his points. Mr. Newberry and Mr. Fraser had recently been joined by Mr. Blackden, an artist who was engaged in reproducing the colors of some of the more important subjects which had been outlined by Mr. Newberry on the scale of the originals.—*Academy*, Feb. 28.

THE MUTILATION OF ANCIENT MONUMENTS IN EGYPT.—Mr. Murch writes from Farshout, April 30: “This last winter was the third season that certain very popular blocks of wood inscribed with the cartouche of Seti I have been on sale in the antiquity shops of Ekhmim and Luxor. They all come from Abydos. They are wooden keys taken from the niches cut to receive them at the point in the walls of a temple where two large stones come together. Anyone who has ever visited the Temple of Seti I, at Abydos, knows that these blocks of wood are not lying round there loose.

“The large stones are in some cases thrown off the wall, and in other cases the walls are quarried into, in order that these wooden blocks may be secured. Such is the story told me of the way in which the pieces are secured by a dealer, who also says that the pieces bring a good price, but that he is rather timid about selling them lest he get into trouble.

“It is not long since we were given the report of how the temple at Abydos had been so shut in by a wall that only persons having tickets of admission can enter. However successful the Antiquity Administration may have been in closing the temple against sight-seers unprovided with tickets, it is evident that mutilators are still permitted to carry on their depredations almost, if not altogether, undisturbed.”—C. MURCH, in *Academy*, May 16.

THE ANCIENT MONUMENTS OF EGYPT.—Mr. Wallis writes from Luxor, on Jan. 13: “I stated that the temples were unenclosed. On my return here I happened to meet the modeller of the Ghizeh Museum, who asked me, with an air of triumph, if I had seen the temples at Abydos and was content with the precautions that had been taken to guard them, he himself having been there to direct the works. What I found was this:—I had not long been in the temple of Seti I when at last I had a small crowd round me offering reliques for sale. A remonstrance to the guardian resulted in an indiscriminate application of bastinado, and the crowd fled to the door, which was obligingly opened for them by another guardian. A similar performance was repeated several times during the course of my visit. It was the same at the temple of Ramses II. The fact being that my friend had placed doors to the temples at their entrances, but he had forgotten that access to them at the backs and sides was a feat that a crip-

ple might perform with perfect ease."—HENRY WALLIS, in *Academy*, March 7.

EGYPT AND PALESTINE.—Prof. Sayce writes from Luxor (Feb. 4): "My voyage up the Nile this winter has, from a variety of causes, been somewhat barren of results. At El-Hibeh, the ancient fortress of the XXI dynasty, a little to the north of the modern Maghagha, we found that a ruined temple was being excavated which had been built by Shishak, the conqueror of Jerusalem. The ruins lie on the south side of the mounds.

"At Karnak Mr. Wilbour and myself went over the famous list of the towns of Palestine given by Thothmes III. I was particularly anxious to examine the third name, which follows those of Kadesh and Megiddo. Previous copyists had made it *Kh-a-a-i*, but a study of the Tel el-Amarna tablets had convinced me that it ought to be the city called by them Khazi. We gather from them that Khazi was in Northern Palestine, and the seat of an Egyptian governor who ranked next in importance to the governor of Megiddo. We found that the name given at Karnak is *Kh-z-a-i*, corresponding exactly to the name given by the cuneiform despatches. Our predecessors had mistaken a very plain representation of the bird which denotes the letter *z* for the eagle (*a*).

"It is curious that no one seems to have noticed that the name of Jerusalem heads the list of conquered towns in Judah enumerated by Shishak at Karnak. It is called Rabbath, 'the capital,' just as the capital of the Ammonites was commonly called Rabbath by their neighbors, or as to this day the capital of Gozo is called Rabato, while the same name is often applied to the old capital of Malta.

"Let me conclude with a suggestion for Old Testament students. We learn from *Judg.* III. 8–10, that the Israelites were oppressed for eight years by the king of Aram-Naharaim. The period of oppression would chronologically agree with the reign of Ramses III in Egypt; and it was in the time of Ramses III that Egypt was assailed by a league, which included the people of Nahrina. Nahrina is the Aram-Naharaim of the Bible, and the attack upon Egypt would explain the presence of a king of that country in the South of Palestine."—A. H. SAYCE, in *Academy*, Feb. 28.

EGYPT, THE MINEANS AND THE HEBREWS.—If Dr. Edward Glaser's surmise is well founded, an ancient contemporary monument attesting the presence of the Hebrews in the Delta of the Nile during the biblical period of their sojourn in Egypt, has at last been discovered. This eminent authority in the early history and geography, as well as inscribed stones, of Arabia, reports the Minean inscription, *Halévy*, No. 535, as referring to a battle between the South-Egyptian people, Madoy—the police-guard known in the Egyptian inscriptions from the VI to the XXVI dynasties—and the Egyptians (*Misr*), or rulers and inhabitants of the

delta; also as relating how the authors of this record, that is to say, the Minean governors of Tsar, A-shûr, and, as Dr. Glaser believes, of "the Hebrews of the Canal-country," gave thanks to the Minean gods and to the Minean king Abijeda' Jeshî for their escape from peril during a war between the possessor or king of the South and the possessor of the North, and for their escape from the interior of Lower Egypt to the Minean town Karnâ-u, when the war broke out between Madoy and Lower Egypt. Of the places thus mentioned in this important text, Tsar is evidently the fortress-town "Tsar-on-the-frontier," mentioned in the Tablet of Four Hundred Years, of which Prince Seti II was superintendent; and A-shûr is identical with the home of the Ashurim recorded in *Genesis* xxv. 3—"And the sons of Dedan were Ashurim:" also, as the Mineans escaped to Karnâ-u after they had lost Tsar and Ashûr, the position of the Minean town Karnâ-u is indicated to be distant from the Egyptian frontier just where it is now recognized between Mekkah and Yemen. It is furthermore evident, as Dr. Glaser says, that this intercourse between Egypt and Madoy in the Minean epoch can be assigned only to the latest period of the Hyksos-kings, or better still to the first years after their expulsion. Accordingly, the king of the South country must have been the last king in the xvii Egyptian dynasty, Kames², or the first king in the xviii dynasty, Ahmes; and the latest king of the Hyksos was the one driven out by Ahmes, probably Aapeh-peh or Aphophis. It follows that these Mineans were driven out of Egypt at the same time the Hyksos were expelled, of whom they certainly were allies, and possibly blood-relations.—*N. Y. Independent*, May 21.

EGYPTIAN SOCIETY.—M. Golénischeff, the Russian Egyptologist, has acquired a papyrus which completes the text in which a list is given of the various grades of ancient Egyptian society, arranged in order of precedence. The text has been translated and commented on by Brugsch and Maspero, and has thrown considerable light on life in ancient Egypt.—*Athenæum*, May 16.

PROPOSED EXCAVATIONS BY BRUGSCH PASHA.—We are glad to be able to announce that the Egyptian Government has granted Henry Brugsch Pasha permission to excavate in the Nile valley. From the long residence of the distinguished Egyptologist in the country, and from his intimate acquaintance with its geography in ancient times, important discoveries may be expected. It is probable that the Pasha will commence operations in the neighborhood of the first cataract.—*Athenæum*, May 9.

MONUMENTS OF THE NINTH OR TENTH DYNASTY.—M. Maspero announced in the following words to the *Acad. des Insc.* on Jan. 23, the discovery by M. Bouriant of two monuments bearing names of the ixth or xth dynasty of Herakleopolis: "One is the palette of a scribe with the cartouche of

Merikari, the prince who is named in one of the inscriptions of Siout. The other is a bronze vase on whose sides are cut in open work the legend of King Mirâbri Khiti, who is placed by the fragments of the royal Canon of Turin in the xth dynasty. M. Bouriant believes that these objects are from Thebes; but I have reason to believe that they come from tombs discovered at a short distance from Siout, three years ago, and which, from what I know of them, belong to the Herakleopolitan period.

"The discovery of M. Bouriant is of the utmost importance. The Herakleopolitan dynasties for a long time yielded up no records: the few monuments that belonged to them were classed in the xiiith dynasty. I had attributed to them the fine tombs of Siout, and the investigations of Mr. Griffith supported my opinion. Now, thanks to M. Bouriant, a new Khiti king comes to light. I attribute to him a certain number of scarabs with the Mirâbri cartouche which have not been hitherto classified."—*Rev. Arch.*, 1891, No. 1, p. 116.

THE PETRIE PAPYRI.—In an interesting article in *Hermathena*, Professor Mahaffy prints the newly discovered fragments of the *Antiope*, and gives a fuller account of them than he supplied in this journal at the beginning of December. There seem to have been two columns in each page of the ms., which is supposed to have been a well-written quarto with a broad margin, each page containing some seventy lines. Amphion and Zethos appear to have enticed Lykos into the mountains by a friendly message. The first fragment mentions his guards and his entry into the house in which he was seized and bound. The next, the right-hand column on the same page, appears to be a *rheis* refuting the claim of Antiope that her sons were the offspring of Zeus. The reader will remember in this connection the famous fragment quoted by Clement of Alexandria, in which Amphion throws doubt on his mother's assertion. The next fragment seems to be addressed by Zethos to his mother to calm her fears at the approach of the tyrant with the argument that if Zeus be really the father of her children he will aid them. We annex this passage as restored by Mr. Bury, remarking that in the fourth line the papyrus gives πάιτον. Mr. Bury defends his conjecture πάιτ' οὖν by *Herakleidai* 793.

—δὲ μηδὲ ὅπως φενξόμεθα·
μάτην γὰρ ἡμᾶς Ζεὺς ἐγένησεν πατήρ,
πλὴν εἰ μεθ' ἡμῶν γ' ἔχθρὸν ἄνδρα τίσεται.
ἴκται δὲ πάντ' οὖν εἰς τοσούδε συμφορᾶς,
ῶστ' οὖδ' ἀν ἐκφύγομεν, εἰ βονδούμεθα,
Δίρκης νεώρες αἷμα μὴ δοῦναι δίκτη,
τοῖς δρόσοι δ' ἡμῖν εἰς τόδ' ἔρχεται τύχη.
ἡ γὰρ θανάτην δεῖ τῷδ' ἐν ἡμέρας φάει,

ἢτοι τροπαιὰ πολεμίων στῆσαι χερί.
ἀλλὰ σὺν μὲν οἴτω, μῆτερ, ἐξανδὼ τάδε,
κλύ', ὃ τὸ λαμπρὸν αἰθέρος ναίεις πέλον
Ζεῦ, μοῦ τοσοῦτον μὴ γαμεῖν μὲν ἡδέως,
σπείραντα δ' εἴναι τοῖς τέκνοις ἀνοφελῆ.
οὐν γάρ καλὸν τόδ', ἀλλὰ συμμαχεῖν φίλοις,
σῶσσον δὲ, πρὸς ἄγραν τ' εὐτυχῆ θείς ὁδόν,
ὅπως ἔλωμεν ἄνδρες δυστεβέστατον
τοιόνδε σοι χρὴ δόξασαι τυραννικόν.

The conclusion of this passage is occupied by the speech of Lykos when he first appears on the stage, and is introduced by a line of the chorus bidding the previous speaker be silent.

The last leaf contains the longest fragment. It begins with the close of the song the chorus sang after Lykos had entered the house. From behind the scenes Lykos utters a cry for help,

ὦ πρόσπολοί, με πάντες οὐκ ἀρήξετε;

and the chorus breaks into an exulting chant as he is brought bound on the stage. An excited dialogue follows, and Lykos is about to be slain, when Hermes intervenes as the *deus ex machinā* and gives orders for the building of Thebes and the transfer of the monarchy to Amphion. The fragment closes with the reply of Lykos accepting the decision of the god.—*Athenaeum*, Jan. 31.

Professor Mahaffy writes in the *Athenaeum*: “Since Mr. Petrie’s departure I have received a number of fragments belonging to the same cases or the same necropolis as those already described, and among these, though classical fragments were very small and scarce, a good many dated documents of the second and third Ptolemies came to light. These were either bills of labor—one of them evidently from the very foundation of the Arsinoite colony—or brief records of lawsuits, giving the names of plaintiff and defendant and of the three judges who tried the case. Only one small group of wills—these, too, of the year 10 of Ptolemy III—came to light. The classical fragments are in course of publication in my forthcoming memoir, but, though interesting to the philologist, and raising many important questions, they are not to be mentioned on a par with the *Antiope*. In addition to this mass of papyrus shreds I also received a box full of the actual cases of mummies, but very much lacerated and pulled in pieces. These remains I have been soaking in cold water till the lime or mud coating upon which the faces and decorations had been painted could be washed off, thus disclosing the layers of papyrus which formed the main substance of the cases. Most of the written papers had been deliberately torn asunder by the coffin-makers, especially where the rounding of the limbs made large surfaces in-

convenient, and many rags of coarse cloth were also used to bind edges. The tedious work of examining many scores of fragments in this way, one by one, is now well-nigh completed, and the result is that, in addition to a very few insignificant scraps of a classical character, we have a large number of Egyptian documents, both hieratic and demotic, which must be sent to some specialist in that department, but which are doubtless accounts and receipts, as are the great proportion of the Greek documents. The task of deciphering cannot be carried on together with the washing and separating; and the ordering and analyzing of the accounts I have reserved for Mr. Sayce, who has already collected large materials from our studies of last year. But by the way I have picked out receipts, in the form quoted by Dr. Wessely from the Rainer papyri, viz., $\delta\mu\omega\lambda\omega\gamma\omega\ \epsilon\chi\epsilon\omega\pi$, with the name of the borrower and the bank agent—apparently a branch agent at Crocodilopolis, doing business for the great bank in Ptolemais. I have also depositions concerning criminal cases or lawsuits among neighbors, begging petitions, fragments of other letters, and copies of orders by magistrates, one of them mentioning Jews and Greeks as living together in the village of Pseneuris (in the nome of Arsinoe), and paying the same capitation tax. But I have only been able to touch the skirts of the collection, and shall require a long time, and more help, before I can tell even approximately what the materials are which are growing under our hands. Meanwhile, my memoir on the *Antiope*, the *Phaedo*, the wills, and some of the other records, which are being autotyped, is going through the press, and will, I hope, be published by the Royal Irish Academy in a month or six weeks.

Quite recently Mr. Crum, of Saltcoats, who has in charge the Coptic papyri brought by Mr. Petrie from Hawara, sent me a few fragments of Greek written in uncials, and evidently of Christian origin. There were also some scraps in the large official hand known as Byzantine. The uncial fragments were examined last week by my colleague, Mr. Bernard (Archbishop King's Lecturer in Divinity), who brought his theological learning to bear upon the very brittle and much dismembered text. He first determined the writing to be closely similar to, and somewhat later than, the well-known *Codex z* (palimpsest) in our library. This ms., with its curious A and M, has been hitherto unique in character, and its Egyptian origin only a matter of conjecture. All doubts on that point are now cleared away. As regards the subject-matter, Mr. Bernard has actually discovered that it comes from the very little known treatise of Cyril *De Adoratione*, so that even the shreds containing single words can now be placed. The papyrus is very thin, extremely brittle, and written on both sides. We have only small portions of about ten pages. In due time he will publish this interesting discovery. But even this palaeographical novelty is of little import compared to the enormous gain from the

recovery of numerous dated writings of the third century B.C. We have now materials for a great new chapter, and that the first, in any future history of Greek writing. We have discovered how (1) professional writers of classical works, how (2) official scribes, and how (3) private correspondents wrote in those remote days. These alphabets will explain many of the difficulties of the later cursives in the museums of Europe, which make Greek papyri so obscure and intricate a study.

"I may add that, in Prof. Wilcken's just-published *Tafeln*, No. vi gives an unpublished fragment of a gospel with similar A and M."—*Athenaeum*, April 25.

THE CITY OF PUDHU-YAVAN.—Professor KRALL writes from Vienna, May 16: "In the *Academy* of April 11, Mr. Sayce gives a translation of the most important passages in the cuneiform inscription relating to the invasion of Egypt by Nebuchadnezzar in the thirty-seventh year of his reign. After the defeat of the army of Amasu, we read of 'the soldiers of the city of Pudhu-Yavan . . . a distant district which is within the sea.' Mr. Sayce rightly compares this Pudhu with the Biblical Phut, which is mentioned by the Prophets together with Lud among the mercenary troops of Pharaoh. Two Egyptian identifications have been proposed for the Biblical Phut. The one compares Phut with the Egyptian Punt (P-wunt), a country upon the African coast of the Red Sea, probably the tract from Suakin to Massawah (see my *Studien für Geschichte Aegyptens*); the other looks for Phut in Libya, agreeing with the old Biblical commentators. The second hypothesis alone is admissible. It is clear, then, that the Pudhu-Yavans are Libyan-Greeks; and consequently that the Greek town of Kyrene has the best claim to be the town in question. We learn from the classics the important relations of Amasis to the town of Kyrene, and also that the favorite consort of Amasis was a woman of Kyrene."—*Academy*, May 23.

MENEPTAH'S PRIME MINISTER AND THE BIBLICAL BASHAN.—It has long been known that the Pharaoh of the *Exodus*, Memephtah, had a prime minister, who was the Fan-bearer to the king, chief herald to his majesty, priest of the order Ab, and who had been Beloved of Rameses Mer-Amen or Rameses II, father of Menephtah; he bore the honorary appellation of Mer-an, and the Egyptian name of Rameses-em-per-Ra, but his real Ethnic name was Ben-Ma-tsuna, and the land of his nativity was Tsar-Ba-sana—he was, therefore, a Syrian in Egypt, perchance an apostate Hebrew. Hitherto this modification of the biblical Bashan has not been met with elsewhere in ancient records; but now it turns up most unexpectedly in one of the Tel el-Amarna tablets. The Rev. H. G. Tompkins had already extended the Egyptian conquests to the country on the east of the Lake Gennesaret and the River Jordan, only to be supported by

Letter No. 132 of the Tel el-Amarna series, which was written by "Ar-tama-Samas, the governor of Tsiri-Basani," that is to say, the plateau of Bashan, of the Biblical land of Bashan. As the era of Amenophis IV, or Khu-enaten, the king of Egypt, to whom this letter was addressed, fell between one and two hundred years before Rameses II, Menephtah, and Ben-Ma-tsuna, the presence of the latter in Egypt may have been remotely due to the Egyptian conquest of or dominion over his native land.—N. Y. *Independent*, April 9.

ABU SIMBEL.—GENERAL SIR FRANCIS GRENFELL has had a battalion working for the last month at Abū Simbel. An inscribed tablet, of which there appears to be no previous record, and two broken statues have been found on the west side of the Great Temple. The vast accumulation of sand at Abū Simbel renders the work of excavation one of unusual difficulty, as well as of promise.—*Academy*, Jan. 31.

AHNAS=HERAKLEOPOLIS.—At the recent annual General Meeting of the Egypt Exploration Fund Miss Amelia B. Edwards reported progress in carrying out the intention of the society to explore the site of Ahnas, the Biblical Hanes (*Isaiah xxx, 4*). Early in January of this year, M. Naville joined Count d'Hulst on the ground to be explored and began operations. At first they attacked the outlying necropolis, and pursued their excavations during three weeks, but with no very encouraging results: they opened more than a hundred tomb-pits, but all had been plundered in ancient times and had been again used for interments in Roman times. Supposing the investigators to proceed as they had planned, they must now be trenching the area of the great temple of the place. Another great temple like that of Bubastis is not to be hoped for, but valuable historical discoveries may be confidently awaited; for Ahnas el-Medineh (the Herakleoupolis of the Greeks) represents the capital of that period in Egyptian history covered by the VIII, IX, X dynasties of the Ancient Empire, at present almost a blank in our knowledge of Egypt.—N. Y. *Independent*, April 9.

The *Athenaeum* of May 30 reports that the chief discovery, at the time when Count d'Hulst closed the excavations, was the entrance to a temple built or repaired by Ramses II. The remains of the columns belonging to the temple show that it must have been of great size, and as the banner-name of Usertasen has been found on the spot, it would appear that it occupied the site of an older building.

BENI-HASSAN.—Now that the tombs of Tel el-Amarna and Beni-Hassan have been almost hopelessly ruined they have been provided with locked gates. The money for the purpose has been provided out of the proceeds of the tax which has been levied upon tourists during the last three years for the preservation of the monuments of Upper Egypt. The perpetra-

tors of the mutilation of the tombs last winter still remain unpunished.—*Athenaeum*, Jan. 17.

The three members of the Archaeological Survey of Egypt who have been working this winter for the Egypt Exploration Fund in the tombs of Beni-Hassan will remain there until the end of May. The cleansing of the walls of the tombs has revealed some most interesting scenes and hieratic inscriptions which throw light on the manners of Egypt before the age of the Hyksos.—*Athenaeum*, May 16.

GEBELEIN.—M. Grébaut has procured a Greek papyrus from Gebeltein, south of Luxor, which seems to show that a Persian garrison existed there up to the time of the Greek conquest of Egypt.—*Athenaeum*, May 30.

MEDIUM.—THE OLDEST PYRAMID AND TEMPLE IN EGYPT.—Mr. Petrie writes from Medium, March 31: "My work is now ended, as the question for which I came is solved: Medûm is proved to belong to Snefru, and here, therefore, is the oldest dated pyramid. Moreover, there remains here in perfect condition the only pyramid temple ever yet found entire, the oldest dated building in the world.

"As the position of the temple was quite unknown, and its existence only a speculation, I had to work blindly through forty to sixty feet depth of rubbish, piled up around the pyramid during ages of quarrying in its mass. The result justifies the attempt; for though the temple discovered is absolutely plain and uninscribed, yet during the XII and XVIII dynasties visitors came here to the festivals of Snefru, and recorded their visits to his temple and pyramid in pious *graffiti* on the walls. That he was the genius of the place is also shown by a base of a statuette dedicated to the gods of a town, Tat-snefru, by a woman named Snefru-khati.

"The temple is joined to the east face of the pyramid. The front is about thirty feet wide and nine high, with a door in the south end of the face. A passage parallel to the front, and twenty feet long, leads to the chamber, which is twenty by seven feet. A wide doorway leads from this into the open-air court built against the pyramid face. The altar of offerings, quite plain, stands in the middle of the court, and an obelisk on either side of it. These obelisks are over thirteen feet high, with rounded tops and uninscribed. Of course I have had to re-bury temple and tombs completely in order to preserve them, in the total absence of all inspection or conservation officially. On clearing the interior of the pyramid, which was open from the north, I found in the rubbish the fragments of a wooden sarcophagus; so the chamber already known was doubtless the sepulchre anciently plundered.

"The construction of the pyramid has also been examined. It plainly consists of a small stone mastaba, heightened and built around repeatedly

until there were seven steps of construction. Over all these a continuous slope of casing was added, so that it appeared with one long face from the top to the ground. This bears out what I had suggested years ago, that *the mastaba repeatedly added to originated the pyramid form*.

"The tombs here prove to have been elaborately plundered in early times, when their plans and arrangements were well known to some persons. Forced holes leading straight to the chambers have been made, and nothing portable is left for the present age. Many tombs which contained only bodies have not been disturbed; and from these I have collected over a dozen complete skeletons for study, which will give a starting-point at the earliest historical reign for comparing the types of Egyptians of later ages. A very important matter is the mode of burial. Hitherto we have always found Egyptians buried full length; but most of these earlier bodies are crouched, many with the knees up to the chin. And I am told that many crouched bodies in large earthen jars were found lately at Gizeh, but were all destroyed. These bodies are always on the left side, with the face east, head north. This proves that a special idea was connected with such burials. But no funereal vessels or head-rests are found with these interments; only around the body are sometimes a few scraps of charcoal, as if it had been surrounded by live coals at the time of burial. At the same period full-length burial was practised, accompanied by funereal vessels of diorite and alabaster and head-rests. This distinction seems to be connected with the two races—the aborigines and the conquerors, who were not yet fused together.

"A good deal of the pottery of the IV dynasty has also been found. It differs from that of all later periods, and completes our historic knowledge of the pottery of Egypt.

"The mode of laying out buildings has been found. A mastaba with sloping sides had to be founded on uneven ground. A wall, L-shape, was built outside of each corner. Levels on that were drawn a cubic apart; red vertical lines on these walls defined the width of the building at the ground-level, and black lines drawn sloping down outwards from the red at ground-level defined the planes of the faces. From this perfect geometrical arrangement it was easy to start the work, no matter how uneven the foundation.

"Besides this exploration, a survey of the place in general, and especially of the exact dimensions of the pyramid, is now done. The first result of this is of great value on the geometric theory. The pyramid of Khufu, as we all know, is so proportioned that the ratio of height to circuit is that of a radius to its circle; and moreover the ratio of 7 to 22 is embodied by the dimensions of height and base being 7 and 11 times 40 cubits, which strongly shows that 7 to 22 was the recognized ratio. Here

in the pyramid of Snefru, which preceded that of Khufu, exactly the same ratio of 7 to 22 is found, the angles being alike. And, moreover, the size is such that the height and base are 7 and 11 times 25 cubits. Therefore the proportion in a pyramid and the use of the approximation 7 to 22 are both older than the great pyramid of Gizeh; and this example strongly corroborates that theory of the dimensions.

"An illustration of official amenities may interest Englishmen who do not know how things go here. This year an official spy has been appointed to watch me, although I have worked for eight years simply on my honor, and have not concealed anything from the Government. And I am told that I shall be charged for this benevolent attention an amount which is larger than the whole value of the things I remove. Meanwhile, a few miles off, natives have long been pillaging and destroying towns and tombs unchecked in a scandalous manner, because the staff is insufficient to control them! Those who know something of the state of officialdom here can understand what all this means."—W. M. FLINDERS PETRIE, in *Academy*, April 18.

DATE OF THE PYRAMID.—Mr. FLINDERS PETRIE has left Egypt for Greece, after concluding his excavations at Medûm. The hieratic *grafitti* he discovered there, which have been translated by Brugsch Pasha, definitely settle the question as to the date of the pyramid of Medûm, and show that it was built by Snefru of the third Egyptian dynasty.—*Athenaeum*, May 16.

SEHEIL.—Mr. WILBOUR, the American Egyptologist, has sent his brother students of Egyptian as a New Year's gift a privately printed copy of the inscriptions he discovered last winter in the island of Seheil relating to the "canalization of the First Cataract." Seheil lies to the north of Philae, in the middle of the cataract, and one of the inscriptions states that a canal was cut through the mainland opposite, sufficiently large to admit the passage of war-ships, in the time of Usertesen III of the XII dynasty. The canal was reopened, as we learn from the other inscriptions, in the reign of Thothmes III. To the copies of these inscriptions Mr. Wilbour has added the copy of a recently found stèle which gives the names of certain Egyptian officers who, according to the Tel el-Amarna tablets, were sent as commissioners to the subject states of Palestine towards the close of the XVIII dynasty.—*Athenaeum*, Jan. 17.

THEBES.—**GREAT DISCOVERY OF MUMMIES BY M. GRÉBAUT.**—Mr. TAYLOR writes from Luxor, Feb. 10, 1891: "On February 6 a discovery was made in the necropolis of Thebes, second only in importance to the discovery of the royal mummies at Dehr-el-Bahari by M. Maspero in 1881. About half a mile from Dehr-el-Bahari a pit has been found containing several hundred magnificent mummies. These, like the royal mummies, had evi-

dently been removed from the tombs and concealed in this receptacle, as a precaution, by the servants of the priests, probably at the same time and for the same reasons which caused the royal mummies to be placed in the receptacle where they were found by M. Maspero. This removal is believed by M. Maspero to have taken place in the reign of Aauputh, son of Shashang, of the xxii dynasty (*circa* 966 B. C.).

"The coffins hitherto found all belong to the xxii dynasty, and are those of the priests of Ra-Amun and their families. The pit is about forty-five feet in depth, at the bottom of which are two corridors filled with coffins and treasures of every description. In the lower corridor—which as yet has only been explored—it is computed that there are some 200 coffins, and the second corridor is believed to be not less extensive. The shaft is forty-five feet deep, its mouth is about twelve feet in diameter, and its sides of rough limestone. One of M. Grébaut's native assistants, who was superintending the work of hauling up the mummy cases, told me that he had been the first actually to enter the corridor where the mummies and treasures lie. The shaft had then been excavated only as deep as the mouth of the corridor; and he crept in on his hands and knees, and stood in what he describes as being like a palace of enchantment. The corridor, he said, is some ten or twelve feet high, and 250 feet long. It runs in a northerly direction from the shaft towards the Theban hill. At the end there is a short corridor branching from it at right angles; and at some height above the floor at the end is the entrance to a second very long corridor, full of treasures, which has been sealed up for the present by M. Grébaut. My informant went on to describe the wonderful sight in the corridor. Groups of mummies are placed at intervals in families. The number in each group varies from two to six or seven, father, mother, and children; and around them, exquisitely arranged, are vases, models of houses, models of *dahabiehs*, cases and boxes full of *ushabtis*, statuettes, and every conceivable treasure of ancient Egypt. Without even a speck of dust upon them, this profusion of treasures had remained unlooked at by any eye for nearly 3,000 years. He said that photographs had been taken of the place in its undisturbed state, which he declared to be that of a perfectly kept and well arranged museum.

"At the present time, thirty or forty men are working all day with ropes and pulleys, hauling up the mummy cases; and in four or five days everything will be cleared out and carried on board M. Grébaut's steamers and barges, several of which are waiting to be filled. Long processions of natives, staggering under their burdens and escorted by mounted and well armed police, are now to be seen wending their way across the desert from the pit's mouth to the river bank."—*Academy*, Feb. 28.

M. Grébaut writes to a correspondent in England: "The excavations were opened on the 31st of January, east of the Temple of Queen Hatasû, at Dair el-Bahari. Having cleared out a pit 49 feet deep, on the south side at the bottom the doorway was found closed by a pile of large stones. A first gallery, aligning north and south, after 250 feet went down by a flight of steps 17 feet, and then continued 39 feet further to two funerary chambers, one 16 and the other 8 feet large; at the top of the steps the doorway of a second gallery, 177 feet long, was encountered.

"All of these subterranean vaults were filled with mummies, inclosed for the greater part in triple mummy-cases; there were 163 of them. Upon a few of the outer chests the places for the names were left uninscribed. A dozen of the inner cases had been gilded, but the gold is scraped off, the hands and the gilded masks have been carried away. The sarcophagi were placed in these chambers without order; often they were piled one upon another. The most recent, and the most numerous as well, belong to the twenty-first dynasty.

"Such facts show that we have found a place of concealment made at the same time and in the same circumstances as that of the royal mummies of Dair el-Bahari, the latest of which were also of the twenty-first dynasty. The outer gilded cases of the royal mummies also had been damaged by thieves in ancient times; and, in like manner, the royal mummies were not all of them resting in their primitive inner mummy-cases. At the time of a removal made in haste, when these hiding-places were made, the inner mummy-cases whose exterior cases had been broken by thieves, were placed in other outer cases taken from factory stock, and often time lacked or care was not exercised to write the name on the new outer chests, which we find upon the inner mummy-cases. The names surviving upon the exterior cases are almost all those of priests and priestesses of Amen. There is, however, one priest of the Queen Aah-hotep (seventeenth dynasty), a priest of Set, etc. These sarcophagi generally remain in fine preservation; they are very beautiful, and their decorations extremely delicate, rich and pretty.

"While these sarcophagi were being taken out and transported, I had only just time enough to make up a brief inventory, comprising merely the names, and taking note of the state of preservation. Still, I have recognized some important personages; one of these priests was set over the royal treasury, another was chief of the royal auxiliary forces called Mashû-ash, etc.; there is, also, a Pinotem, son of Masaharta—recalling a Masaharta of the family of the Pinotem (twenty-first dynasty) present in the find of royal mummies, and rendering it probable that we have now his son; and several other names resemble those of the Pinotem family, such as Isi-em-kheb, Honntau, Nesi-khonsu, Ra-ma-ka, etc.

"In addition to the sarcophagi we have collected seventy-five wooden statuettes, each containing a papyrus within, some of which are of large size. Although we cannot doubt the papyri are all copies of the Ritual, it will not be without interest to possess the Theban Ritual of the twentieth and twenty-first dynasties, well characterized and defined. I hope that among the papyri which the 163 mummies ought to be provided with, there will be some texts other than the Book of the Dead. The other antiquities recovered in the subterranean passages with the mummies are curious, but, aside from a few stelæ, offer no historic interest.

"The discovery will be important for history, however, by reason of the genealogies and the titles of a series of priests running through several centuries, even if we do not find other manuscripts upon the mummies than funerary books. For religious studies the mine is richer still, from the fact that these sarcophagi of the priests are unlike others—figures and scenes abound upon them, which are almost always something novel. Doubtless we shall obtain from among them the explanation of questions still remaining obscure, together with much unexpected information. As one or two unlooked-for examples—upon a sarcophagus of the twenty-first dynasty, the God Shû, who sustains the heavens, is represented under the form of the god Bes, hitherto regarded as belonging only to a late epoch. The *Akinit* mentioned in texts are believed by many to be stars; but they turn out to be the quadrupeds which tow the solar bark, eight in number, four white and four black, each group of four being formed of two white and two black, and they are not jackals because those of one group have ears shaped like the *was*-scepter. New points of this kind are so numerous that the careful investigation of these sarcophagi will certainly render great service to the interpreters of the religious texts.

"In April, I intend to begin opening the sarcophagi, and the study of the inner mummy-cases which will permit us to make out a more exact catalogue of the discovery, and I then expect many surprises. I have often observed one name upon the cover and another name upon the exterior chest; it is probable that the interior mummy-case will give, frequently, a third name, which will be the true one. The transfer, when this hiding-place for mummies was formed in antiquity, was done in a great hurry; little inside mummy-cases were inclosed in large outer cases, which belonged to other mummies, perhaps destroyed, and those who were engaged in the removal put to service all the chests and all the covers at hand. I have no hope of finding royal mummies, for I have not come across any indication of such; but, at the present hour, we have no knowledge as to what we shall find in some of these sarcophagi."—N. Y. *Independent*, March 26.

The Cairo correspondent of the London *Times*, telegraphing on Feb. 24, gives the following as the latest details, according to *Nature* of Feb. 26: "The total underground area is about 153 metres, excavated in the limestone rock to over 65 feet below the surface. The same disorder reigned amongst the contents of the tombs as was found when the famous royal mummies were discovered nine years ago. Sarcophagi were piled upon sarcophagi, and alongside were boxes, baskets of flowers, statuettes, funeral offerings, and boxes crammed with papyri. There is every indication that the place, though originally constructed as a vast tomb, was chosen for hurried concealment in time of tumult. Some of the exteriors of the mummy-cases are unusually richly decorated with religious subjects, carefully depicted; others of large size enclose mummies in a broken condition, and were apparently procured hastily, as the spaces for the occupants' names are left unwritten upon."—*Science*, March 20.

M. Grébaut writes to the *Journal des Débats*, Feb. 7: "At Deir el-Bahari I had seen the sarcophagus of a queen remaining in place. I conducted excavations on that side as it had never been explored. At a depth of fifteen metres the door to the underground passages were found where 180 cases of mummies of priests and priestesses of Ammon had been heaped up, with the usual accessories; among the first things seen were some fifty Osirian statuettes, the first ten examined containing each a papyrus. Immense cases with triple coffin are very numerous. Among them one of a priest of Tah-Hotep.

"Against the south side of the temple I was seeking for a table of offerings of the XI dynasty left *in situ* . . . and in doing so came upon the door of a tomb of the XI dynasty that had remained untouched. It belonged to a priestess of Hathor named Ament. At the further end of the small sepulchral chamber was an enormous sarcophagus of calcareous stone without decoration or inscription containing a broken wooden case with engraved and painted inscriptions. Around the priestess's mummy are about ten pieces of stuff with manufacturer's marks, the mention of the year XXIV but without any royal name. There were four mirrors, three of silver and one enamelled. In front of the stone case was a wooden coffer similar to the priestess's mummy case, containing the skins and bones of two bulls, the remains of her trousseau and three nets for perfume vases."

We read in the *Chronique des Arts*, 1891, No. 8: "There were also found 110 cases containing statuettes and votive offerings, 77 papyri and a quantity of other objects."

NEW DISCOVERIES IN THE TEMPLES.—ISAAC TAYLOR, writing from Luxor, Jan. 8, 1891, says: "The excavation of the Theban temples is proceeding apace, and new discoveries are daily being made. The great hall of

the Palace-Temple of Rameses III at Medinet Habu has been cleared of about fifteen feet of rubbish. Three days ago the staircase ascending to the top of the great northern pylon was discovered. The summit of this pylon commands a magnificent view, probably the best of the whole plain of Thebes—the colossal statues of Amenhotep III in the foreground, the Rameseum in the middle distance, and, across the river, the temples of Luxor and Karnac.

"Still more interesting results have been yielded by the excavation of the Temple of Rameses II at Luxor. Thirteen colossal granite statues of Rameses have now been discovered, and there must be three more beneath the mosque. Built into a wall, probably of late Roman date, which runs across the floor of this temple, are cartouches of Khu-en-aten and his wife, proving that before the heretic king abandoned Thebes he must have erected a temple, which was destroyed by his successors. Close by, at a level below the floor of the temple, the workmen found, yesterday, an uncompleted granite statue. The greater part is only roughly chiselled out; the nose is finished, but the eyes and mouth have not been commenced, the block of granite having split in two while under the sculptor's hands.

"Two days ago a still more important discovery was made. On the western wall there is a picture, about six feet by four, of Rameses II dedicating his temple to Amun-Ra. In this picture there is a capital representation of the completed temple as seen from outside the western pylons. Both the obelisks are shown, and the four great masts, with their flags displayed. There are now only three colossi outside the pylons; but the picture of the temple shows that there must originally have been six, two seated, and four in a standing position. The portal between the pylons, of which no vestige now remains, is also shown, as well as the entrances to the two staircases which led to the summit of the pylons. With the aid of this representation there will be no difficulty in discovering the staircases themselves, as their position is exactly indicated. The entrance to the southern staircase is, however, now buried under some twenty feet of soil and rubbish, which will have to be removed. When this is done, and access is gained to the roof of the pylons, another attractive feature will be added to Luxor, as the view from the summit will doubtless be superb. I may add that, in the little granite temple, a cartouche of the XII dynasty has been discovered, as well as one of Thothmes III."—*Academy*, Jan. 24.

TUNISIA.

CARTHAGE.—EXCAVATIONS BY FATHER DELATTRE.—A communication by M. de Vogüé to the *Acad. des Inscr.* on March 13, and an article by the excavator in the *Rev. Arch.* for Jan.-Feb. 1891 (pp. 52-69) give an account of the latest discoveries of Punic tombs at Carthage by Father Delattre.

M. Perrot speaks thus of a study by Father Delattre published in 1890 which is entitled: *Les tombeaux puniques de Carthage* (8vo., Lyons, pp. 124). "In it are given all the requisite details on the tombs of the Punic period discovered and excavated at Carthage either by Father Delattre or other explorers. All these discoveries complete and illuminate each other. Thanks to the researches of Father Delattre and to the material he has collected, the chapter which I had devoted in the *Histoire de l'Art*, t. III, to the Phoenician tomb in Africa and its contents should be to-day considerably enlarged. It also contains curious information regarding the art of the Carthaginian ceramist."

The new discoveries connect immediately with those described in the above brochure. M. de Vogüé says of the recently discovered tombs in this ancient necropolis of Byrsa, that they are of the same character as previous ones but that the objects they contain are more interesting. Together with vases, lamps, Egyptian necklaces of types already known, he has found jewelry in gold and silver, and, for the first time at this point, a written text. On the belly of a rude vase, a single formula is traced four times in ink, which M. de Vogüé reads: "Abdba'al, deceased." The characters are Aramaean and similar to those on papyri and *ostraca* found in Egypt; an interesting point which M. de Vogüé expects to elucidate in the future.

The discoverer, Father Delattre gives in detail the discovery of each tomb and its contents. Tomb I was opened July 4 by a horizontal trench up to the door instead of the usual well dug perpendicularly. A Byzantine and a Roman wall were passed and remains of Greek, Roman, Christian and Arabic monuments and objects, as well as a simple Punic trench tomb. The door of the large tomb was of tufa, 2 met. high, and it was untouched. The funerary chamber had a flat ceiling and was paved with four large slabs closing two sarcophagi. One skeleton was lying on the left: two niches on either side of the end contained each two large vases, and another vase of whitish earthenware and pointed base lay below them. A circular mirror, a bronze hatchet, three amulets, a Bes and two small figurines, one with a dog's head and the other with a hawk's head, bits of cloth and wood from the coffin, were found about the body. In the niches were two paterae, two Punic lamps, a small hatchet, two bronze ring buckles. The sarcophagi when opened contained their bodies but no object beside part of a bracelet. The tomb will remain open and be one of the principal sights of Mt. Byrsa.

Tomb II was discovered August 28. It consisted of two slabs covering a trough containing several skeletons. Here was found a vase of red clay with conical base with the first Punic characters met with in the necropolis. Several examples of well-known forms of pottery were found, be-

sides a fine vase decorated with a violet band between two black lines, which is a kind not occurring hitherto except in the necropolis by the sea. The contents seem to show that the tomb had been used several times at different periods.

Tomb III was opened on Sept. 10, very near the preceding and was quite a surprise from its contents. With three skeletons and an interior half filled with earth were a Punic coin, and twenty terracotta tear-bottles, found here for the first time. One Punic vase shows the use of the turning lath—a unique example in Punic ware.

Of the greatest importance was tomb IV, opened Oct. 4. It was only a trench covered with slabs, but it contained a rich collection of funerary objects in gold, silver, bronze, glass, ivory and other materials, as follows:—*Gold*: a diadem formed of a band 36 cent. long; a pendant ending in the shape of a *crux ansata*. *Silver*: a ring; a male statuette, standing stiffly, with left leg advanced and arms clinging to body; a spherical bead; a small pendant tablet, probably an amulet. *Bronze*: two disks, probably cymbals or castagnettes; a circular mirror; an arrow-head; a vase handle. *Ivory, shell, etc.*: an ivory tablet of rectangular form whose surface is decorated with figures and designs that have partly disappeared, enough remaining to show that it was in Assyrian style; two large pin-heads; a bivalve shell of the genus *Pecten*, whose two valves are joined by a brass wire while a bronze ring is placed in the centre of the flat valve; eighty-one remnants of ostrich eggs, one of which has a decoration of red lines forming squares, while others also preserve traces of their vermillion decoration; one fragment also proving that the edge of the vases thus formed was sometimes dentelated; two pieces of black substance, one of hard silex, the other bituminous. *Glass, etc.*: a necklace composed, besides some beads of bronze or agate, mainly of beads of glass paste among which are four scarabs, several figures of Bes, six figurines of black paste, four masks, the winged figure of a man with a monkey's head, a cow, a *uraeus*, a lotus flower, two small unguent vases; a mass of over four thousand beads, red, white, yellow, orange, green, brown and black. *Ceramics*: a vase of greyish earth with cover and two handles, containing human remains; two vases of red ware resembling censers in shape; two bottomless conical goblets of red ware which may have been musical instruments; three cups, wide and low, decorated with black lines on a light red ground; a small CORINTHIAN OINOCHOË, nearly hemispherical in shape and with broad base, short neck and small pinched-in mouth, and high handle. This vase has a decoration consisting of a band of lean animals with raised tails around its centre, while above and below is a linear decoration in white or dark color. Beside some more ordinary pottery there was an unpolished alabastrum.

Tomb v was opened on Nov. 14 and was similar in shape to the preceding. It contained an entire ostrich egg, unpainted, and fragments of another; three vases; a *Pecten* shell; a bronze hatchet; a bronze mirror; a small unguent vase of brown glass with yellow incrustation; some odoriferous gum-like incense (perhaps *ladanum*); parts of a necklace, etc.

The sixth and last tomb was opened Nov. 16 and contained merely a lamp and three vases.

CARTHAGE.—**ARCHÆOLOGICAL NOTES.**—Father Delattre communicated to the *Acad. des Inscr.* on Jan. 2, through M. Héron de Villefosse: (1) the epitaph of a soldier of the first urban cohort, a corps detached from the municipal guard of Rome and sent to Africa to become for the procurators a militia capable of aiding them in collecting the imperial revenues and of lending aid in guarding the imperial domains; (2) a note on a pagan mosaic, decorated with a central medallion which represents Amor and Psyche with Latin inscriptions alluding to the all-powerfulness of Love; (3) a fragment of inscription giving a list of legionaries with the country of each one,—the cities enumerated being in Lusitania and Italy.

ALGERIA.

TIPASA.—**BASILICA OF ST. SALSA.**—M. l'Abbé Duchesne communicated to the *Acad. des Inscr.*, on March 13, the discovery made in the basilica of St. Salsa at Tipasa of a number of inscriptions. In the centre of the building a rectangular base was found which supported the sarcophagus of the saint: the sarcophagus itself was also found, broken into many fragments. Between the tomb and the apse was a mosaic inscription in the pavement composed of seven rude hexameters giving the name of the saint: MA[RTYR] HIC EST SALSA DULCIOR NECTARE SEMPER[QUA]E MERUIT CAELO SEMPER HABITARE BEATA. Within the masonry of the base was found the pagan epitaph of one *Fabia Salsa* who died at sixty-two years, doubtless of the same family.—*Ami. des Mon.* 1891, p. 109.

MOROCCO.

RESEARCHES OF M. DE LA MARTINIÈRE.—M. Héron de Villefosse reported to the *Acad. des Inscriptions* on Feb. 13, the results of the last archæological campaign undertaken in Morocco by M. de la Martinière.

At *Lixus*: a votive inscription in Phœnician letters, the first Semitic inscription found in this locality and giving promise of further discoveries of the same nature.

At *Volubilis* the epigraphic harvest continued to be abundant; thirty-five inedited inscriptions were found, mostly epitaphs. One is a long dedication of the year 158 by the members of a religious college or asso-

ciation, the *cultores domus Aug(ustae)*. This interesting inscription, which contains the name of a new governor of the province, Q. Aeronius Monianus, was discovered in the interior of a large building which was probably the meeting house of the association. Another text, of the time of Marcus Aurelius, mentions a conference held by the procurator of Tingitana with a chief of tribe, a *princeps gentium*, whose name is wanting. The tribe mentioned was probably that of the *Baguates*, one of the most important in the country. Among the Roman epitaphs, it is strange to find one which does not read, like Roman texts, from left to right, but like Phœnician texts, from right to left.—*Rev. Arch.*, 1891, p. 236.

ASIA.

HINDUSTAN.

SERPENT WORSHIP.—At a meeting of the Asiatic Society, April 20, Surgeon-Major Oldham read a paper *On Serpent Worship in India*. He began with the inquiry “Who were the Nāgas over whom, according to the Rajatarangiri, Nila reigned when Kashmir was raised above the waters?” In the Puranas the Nāgas are generally described as supernatural beings or actual serpents, and are consigned to subterranean regions. But in earlier writings they are mentioned as a people, and as ruling in the valley of the Indus and the neighboring country, with Pātala and other cities as their capitals. The author identifies the Nāgas with the Takhas, a Rajput tribe occupying the mountainous country to the eastward of Kashmir. These people have remained under more or less independent chiefs of their own race until comparatively recent times. They have escaped conversion to Islam, and have saved their temples and their idols from Mohammedan iconoclasts, and their religion from the orthodox Mahman. Here the serpent gods are still worshiped with their ancient rites—not as dangerous reptiles nor as symbols, but as the deified rulers of a once powerful people. The serpent gods Sesha, Vasuki, Jahshaka, and others are represented in human form, but with the hoods of five, seven, or nine Nāgas or cobras expanded over their heads, as shown in the illustrations to Fergusson’s “Tree and Serpent Worship.” Tradition asserts that these Nāga chiefs were rulers of all the country round and of a great part of India. A yearly pilgrimage still takes place to a mountain lake, called the Kailās Kund, which is held sacred as having afforded a retreat to Vasuki when surprised by his enemy Garuda. The Takhas are a remnant of a powerful Rajput tribe who once ruled the Indus valley and nearly the whole Panjab, and who sent out colonies to the coasts of India, Ceylon, and the Indo-Chinese peninsula and islands. The author observed that the legend

of the churning of the ocean by the serpent Vasuki refers to the commerce carried on by that chief or his people with distant lands. He then went on to show that the Nāgas were Asuras, that the Asuras were of the same race as the Suras or Devas, and that, consequently, the Nāgas were an Aryan tribe. One result which the author arrives at is that the Buddhist and Jaina religions arose among the Nāga people, and that Buddha himself was probably of Nāga race. Hence the close connection between the serpent and Buddhism which has given rise to so much speculation. Surgeon-Major Oldham sums up the results of his inquiries thus: 1. That the Nāgas were a sun-worshipping, Sanskrit-speaking people whose totem was the Nāga or hooded serpent. 2. That they became known as Nāgas from the emblem of their tribe, with which, in process of time, they became confounded. 3. That they can be traced back to the earliest period of Indian history, and formed a portion of the great Solar race. 4. That they, with other divisions of this race, at first occupied the north and west of India, but afterwards spread towards the east and south. 5. That some of these tribes, and among them the Nāgas, retaining their ancient customs, and not readily admitting the ascendancy of the Brahmins, were stigmatized as Asuras. 6. That among a portion of the descendants of this people Nāga-worship in its primitive form still survives, and that it consists in the adoration, as Devas, or demi-god, of the ancient chieftains of the tribe. 7. That the connection between the serpent and the Buddhist and Jaina faiths can be thus explained. 8. That in all Asiatic countries it was the Nāga or hooded serpent only which was held sacred.

—*Athenæum*, May 2.

MADRAS (Government of).—**EPIGRAPHIC AND ARCHÆOLOGICAL REPORT.**—The following paper from Dr. E. Hultzsch, Government Epigraphist, to the Chief Secretary to Government, dated Bangalore, 6th April 1891, No. 79, was issued on June 10th.

I have the honor to submit my progress report for October 1890 to March 1891. During this period the first part of the inscriptions of the Tanjore Temple (*South Indian Inscriptions*, vol. II) has been nearly completed. It will be ready for issue in a few weeks, and the second part before the next camping season. Part I contains six long inscriptions of the Chōla king Rājarāja, who ruled from about 1004 to about 1032 A. D., fourteen inscriptions of his son and successor, Rājendra-Chōla, two of Kōnēriṇmai-kondān, and one of Tirumalaidéva, dated 1455 A. D. In order to expedite the correction of the proofs, the government permitted me to stay at head-quarters during the major part of the past cool season (G. O., dated 30th October 1890, No. 724, Public), and I was only away from the 13th November to the 24th December 1890, in order to prepare mechanical copies of those thirty-seven inscriptions of the great temple

at Tanjore which, through want of time, were only copied in writing in 1887-88. . . . The remainder of the time was employed in visiting a few remarkable places in the neighborhood of Tanjore.

KARUVŪR.—The town of Karuvūr, which is situated on the railway from Erode to Trichinopoly, is one of the chief finding-places of Roman coins. The Rev. H. Little, of the Wesleyan Mission, possesses a large number of specimens of two silver coins, which have all been unearthed at Karuvūr. The two types are: No. I.—Denarius of Augustus—Obverse: Head of the emperor; legend, *Cesar Augustus Divi Filius Pater Patria*. Reverse: Armed figures of the two sons of Augustus; legend, *C[aius] I[ulius] C[esares] Augusti F[ili]i Co[n]s[ul]es Desig[nati] Princ[ipes] Juvent[us]*. No. II.—Denarius of Tiberius—Obverse: Head of the emperor; legend, *Ti[berius] Caesar Divi Aug[usti] F[ilius] Augustus*. Reverse: A sitting figure; legend, *Pontif[ex] Maxim[us]*. Of the second type several specimens turned up last year in the Bangalore Cantonment bazaar. . . . The fact that Roman imperial coins are found in such numbers at Karuvūr proves it to be an ancient centre of commerce. According to the Tamil Dictionaries, Vañji, alias Karuvūr, was the old capital of the Chēra kings, and Dr. Caldwell (*Comparative Grammar*, p. 96 of the Introduction) has satisfactorily identified it with Ptolemy's *Κάρουπα βασιλεῖον Κυροβάθρον*, "Karūra, the capital of the Chēra king." The name Vañji was subsequently transferred to Tiruvañjikkulam or Kodungallūr (Cranganore), the later capital of the Kēraḷa Perumāls (Dr. Gundert's *Malayālam Dictionary*, s. v. Vañji). In the inscriptions of the Karuvūr temple, the town is called Karuvūr or Mudivāraṅgu-Chōlapuram. It belonged to Vengāla-nādu, a division of the Koṅgu country (No. 61). The old name of the temple, which is preserved in the inscriptions and in the Tamil *Periyapurāṇam*, was Tiruvāñhilai-Mahādēvar, "the lord of the sacred cow-stable." The modern designation Paśupatiśvara is a Sanskrit rendering of this Tamil name. The two earliest inscriptions of the Karuvūr temple belong to the ninth year of the reign of the Chōla king Kō-Parakēśarivarman, alias Rājēndradēva (No. 59) or Rājēndra-Chōladēva (No. 65), who seems to have been the successor of his namesake, the great Rājēndra-Chōladēva of the Tanjore inscriptions (see paragraph 1, above). Just as an inscription of his third year at Tiruvallam (No. 75 of G.O., dated 11th March 1890, No. 189, Public), one of his fifth year at Virūñchipuram (*South Indian Inscriptions*, vol. I, p. 134), and two of his ninth year at Māmällapuram (Carr's *Seven Pagodas*, pp. 142 and 144),—the two new inscriptions record that the king defeated Āhavamalla at Koppam on the bank of the Pērāru. This Āhavamalla is the Western Chālukya king Āhavamalla II or Sōmēśvara I, who ruled from about Śaka 964 to about 990, and Koppam, the place of his defeat, has to be identified, as sug-

gested by my assistant, with Koppa on the Tungâ river in the Kadûr district of the Maisûr State. The next in chronological order is the inscription No. 58, which is dated in the third year of Kô-Râjakésarivarman, *alias* Vira-Râjendradêva. In this inscription and in an inscription of his sixth year at Tiruvallam (No. 16 of G.O., dated 11th March 1890, No. 189), the king claims to have conquered Âhavamalla. The new inscription further reports that he defeated Vikkalan, the son of Âhavamalla, at Punal-Kûdal-saingam (*i. e.*, "the junction of the rivers"), and drove him out of Gaingapâdi, beyond the Tungabhadra river, and that he killed the mahâdandanâyaka Châmuñdarâja. As he bore the surname Râjakésarin, Vira-Râjendradêva must be distinct both from the great Râjendra-Chôladeva and from Râjendradêva, whose surname was Parakésarin, and he was probably a successor of the last-mentioned king, as he continued to fight with Âhavamalla and was also at war with Âhavamalla's son Vikkalan, who might be identified with the Western Châlukya Vikramâditya VI. (Saka 997 to 1048). The mahâdandanâyaka Châmuñdarâja is perhaps identical with the mahâmañdalâśvara Châvunḍarâya, who, according to Mr. Fleet's *Kanarese Dynasties* (p. 45), was a tributary of Âhavamalla II. The historical portion of the inscription contains some other statements which may become important when this obscure period of the Chôla genealogy should be cleared up through new discoveries. The king is said to have conferred the title of Râjarâja on his elder brother, the title of Chôla-Pândya and the sovereignty over the Pândya country on his son Gaṅgai-konda-Chôla, and the title of Sundara-Chôla on Muḍikonda-Chôla, whose relation to the king is not specified. At the time of the inscription, the king resided at the palace of Gaṅgai-konda-Chôlapuram, now a ruined city in the Uḍaiyârpâlaiyam taluk of the Trichinopoly district. The remaining Karuvûr inscriptions belong to Vira-Chôla (No. 62), to Vikrama-Chôladêva (No. 63), to "the emperor of the three worlds Kulottunga-Chôladeva, who was pleased to take Íram (Ceylon), Madurai (Madura), the crowned head of the Pândya king, and Karuvûr" (Nos. 60 and 61), and to Kônerîmai-kondâ (No. 66). The last name signifies: he who has assumed the title "the unequalled among kings" and occurs elsewhere as the surname of various Chôla and Pândya kings.

SÔMUR.—Near the village of Sômûr, seven miles east of Karuvûr, there is a small deserted temple called *Sômêśvara*, the walls of which are covered with Chôla inscriptions. The most ancient among them is a defaced fragment of Madirai-konda Kô-Parakésarivarman (No. 68). The remaining inscriptions, two of which were copied (Nos. 67 and 69), belong to Râjarâja and Râjendra-Chôla and do not add any new historical details to the Tanjore inscriptions of these two kings. At the time of the inscriptions, the temple, which is now surrounded by fields, was situated in the hamlet of

Tirunombalur, which formed part of the village of Tévanappalli, probably the ancient name of Sômûr. About a mile from Sômûr, half a mile from the confluence of the Kâvéri and Amarâvati rivers, and near the village of Achchammâlpuram, there is a temple called *Agastyéśvara*, which is almost entirely covered by drift sand, and which was partially exhumed by the villagers a few years ago. On the visible parts of the walls, only the beginnings of a few defaced inscriptions were found.

IRRIGATION WORKS.—On the route from Karuvûr to Tanjore, I visited two ancient native irrigation works near Muśiri and Vettuvâytalai. Muśiri is reached from Kurittalai Railway station by crossing the broad but shallow bed of the Kovéri in a round boat (*parîsal*) which consists of bamboo wicker-work covered with hides. The same kind of boats are used on the Tungabhadrâ near Hampe (Vijayanagara). At a short distance from the northern bank of the Kâvéri, a bridge spans the head-slueice of a channel, which is now called Nâṭuvâykkâl or Periyavâykkâl. On one of the side walls of the sluice, close to the bridge, is an inscription (No. 70) of Tribhuvanachakravartin Râjarâjadêva, which records that in the fourth year of his reign, *i. e.*, about A. D. 1219 (see *South Indian Inscriptions*, vol. 1, p. 86), the head-slueice (*vâytalai*) was built of stone at Muśuri, *alias* Mummudi-Chôla-pêttai. The Kâvéri is referred to by the name "the large river (*pêrâru*) of Karikâla-Chôla. A remarkable piece of native engineering, which does duty to the present day, is the massive head-slueice of the Uyyakkondâ channel, which branches off from the Kâvéri near the Vettuvâytalai Railway station and supplies water to the town of Trichinopoly. One of the pillars of the sluice bears a modern inscription (No. 71) of Śaka 1608 (A. D. 1686), which is engraved over an erased inscription in ancient characters. On the bridge which crosses the head-slueice is placed a stone, which is said to have originally formed part of one of the pillars of the sluice itself. This stone bears an inscription (No. 72) of "the emperor of the three worlds Kulöttunga-Chôladêva, who was pleased to take Ceylon, *etc.*," which records a gift made in the twenty-eighth year of his reign and refers to the head-slueice (*vâ[y]ttalai*).

TIRUVÂRUR.—On a short excursion from Tanjore, I stopped one day at Tiruvârûr. The Śiva temple of Tyâgarâjasvâmin is picturesquely situated on the eastern bank of a large square tank which, with its fine ghâts and the small island temple in its centre, reminds of the Teppakulam at Madura. Some defaced inscriptions of Râjarâja and Râjendra-Chôla are found on the walls of the small shrine of Achalâśvara, which may, therefore, be considered as one of the most ancient portions of the temple. The inscriptions on the *prâkâra* belong to the later Chôlas and Pândyas. The most interesting of these is one of the seventh year of Kô-Râjakâsarivarman, *alias* Tribhuvanachakravartin Kulöttunga-Chôladêva, which

records gifts to the images of four of the Śaiva saints whose lives form the subject of the Tamil *Periyapurāṇam*. These are:—Āludaiya-Nambi (i. e., Sundaramūrti), his wife Paravai-Nāchchiyār, Āludaiya-Pillaiyār (i. e., Tiruñānasambandar) and Tirunāvukkaraśudēvar. The inscription ends with two Sanskrit verses (No. 73), in each of which the king is called Anapāya. This enables us to identify Kulōttunga with the Chōla king Anapāya, during whose reign Śēkkirār professes to have composed the *Periyapurāṇam*. Another reference to the subject of the same work occurs in an inscription of the fifth year of Kō-Parakēsarivarman, *alias* Tribhuvanachakravartin Vikrama-Chōladēva. From a written copy, which my assistant prepared during the few hours at our disposal, it appears that the inscription relates to the legend of the calf which was accidentally killed by the son of king Manu-Chōla. The same legend is located at Tiruvārūr and told in other words in the introduction of the *Periyapurāṇam* (pages 10 to 12 of the Madras edition of 1888). A short Sanskrit inscription (No. 74) at a well called Śaṅkhatirtha in the temple courtyard declares bathing in this well on the full moon of Chaitra to be the cure for all diseases.

NEGAPATAM.—Among the temples at the seaport of Negapatam, the only ancient one is that of Kāyārōhamasvāmin, which is called Kārōpam both in the inscriptions which it contains and in the *Periyapurāṇam*. The inscriptions belong to Rājarāja, Rājēndra-Chōla and other Chōla kings. Just as the smaller of the two Leyden grants, the inscriptions mention Chōlakulavallipatiṇam as another name of Nāgapatṭinam (Negapatam). On the coins struck by the Dutch while they were masters of the place, the spelling is Nāgapatṭinam. A solitary record of the times of the Dutch is a stone tablet at a small temple, which states that "this pagoda was built in 1777 A. D. under the auspices of the Governor Reynier van Vlissingen." Mr. C. E. Crighton, of Negapatam, showed me a brass drum which had been lately dug out and which bears a short inscription in ancient Tamil and Grantha characters.

TRANQUEBAR.—The only ancient Hindu building at Tranquebar, the former Danish settlement, is a Śiva temple which is partially washed away by the sea. It contains an inscription (No. 75) of the Pāndya king Kulaśēkharadēva, which mentions Tranquebar by the names Śadainganpādi and Kulaśēkharanpattiṇam, and the temple by the name Manivanpiśvara.

MAISŪR.—On the 7th January 1891, I engaged H. Krishna Sastri as Kanarese Assistant. He was deputed to Śravaṇa Belgola in the Maisūr territory from 11th to 22d February in order to take mechanical copies of some of the most important inscriptions, transcripts of which were published in Mr. Rice's recent volume. At the same time copies were taken of an inscription at Ātakūr, near Maddūr, which is incidentally noticed by Mr. Rice (*Inscriptions at Śravaṇa Belgola*, p. 19 of the introduction,

note 10, and p. 21, note 5). This inscription is dated in Saka 872 (949 A. D.) and records that Krishnarâja, "the bee at the lotus feet," *i. e.*, the son, of Amôghavarshadéva, killed the Chôla king Râjâditya in a battle fought at Takkôla. Krishnarâja is identical with the Râshtrâkûta king Krishna IV, whose grants range between Śaka 868 and 879. The large Leyden grant records that the Chôla king Râjâditya was killed in a battle with Krishnarâja, whom I had identified with Krishna IV, before the Âtakûr inscription became known through Mr. Rice (*South Indian Inscriptions*, vol. 1, p. 112, note 5). Thanks to Mr. Rice's discovery, there cannot now be the slightest doubt as to the correctness of this identification. In this way the conjectural date of the accession of the Chôla king Râjarâja (Śaka 927), who, according to the Leyden grant, was the youngest grandson of the youngest brother of Râjâditya, is indirectly confirmed, as 927-872=55 years would be a reasonable period for covering the reigns of the five Chôla kings who ruled between Râjâditya and Râjarâja. The irregular succession of these five kings (see the pedigree on p. 112 of *South Indian Inscriptions*, vol. 1) proves that the time of their reigns was one of continual fights between different pretenders to the throne, none of whom appears to have enjoyed the sovereignty for any length of time, until matters became more settled at the accession of the great Râjarâja.

About a few copper-plate inscriptions which were examined during the last months, I beg to subjoin the following particulars:

No. I is an inscription on five copper-plates, for the loan of which I am indebted to the Superintendent, Government Central Museum, Madras. The character is Tamil and Grantha. Both the beginning and the end of the inscription are lost. The plates are strung on a ring which bears a well-executed seal. The chief figure on the seal is a seated tiger—the emblem of the Chôlas—in front of which are two fish—symbols of the Pândya kings. These three figures are surrounded by a bow—the emblem of the Chêra king—at the bottom, a lamp on each side, and a parasol and two chauris at the top. Round the margin is engraved a Sanskrit ślôka in Grantha characters, which may be translated as follows:—"This is the matchless edict of king Parakésarivarman, which teaches justice to the kings of his realm." The full name of the king is found at the end of the first side of the first plate: Kô-Para-Késarivarnam, *alias* Uttama-Chôladéva. The legend Uttama-Cholan is engraved in Grantha characters on both faces of a gold coin, and the legend Uttama-Chôla in Nâgarî characters on the reverse of a silver coin (Elliot's *Coins of S. India*, 151, 154). The edict was issued in the sixteenth year of his reign to confirm the contents of a number of stone inscriptions which referred to certain dues to be paid to a temple of Vishnu at Kachchippêdu.

SOUTH INDIAN INSCRIPTIONS.—The following review by Mr. R. Sewell of Dr. E. Hultzsch's first volume appears in the January number of the *Journal of the Royal Asiatic Society* :—

The appearance of the first volume of inscriptions of Southern India, by the Epigraphist to the Government of Madras, has long been looked for with interest, for though Dr. Hultzsch is not as yet well known to the British public, that section of it which has given attention to Indian Archæology and History has been anxious that he should justify his position. We venture to think that there will be no disappointment on this score. That Dr. Hultzsch has not been hasty in publication is merely a proof of the thoroughness of his work, for his quarterly reports to the Government of Madras show conclusively that he has never flagged in his labors. Slowly and laboriously, but with extreme care, he has begun to build up the fabric whose construction has been entrusted to him. The history of Southern India can only be safely written when the most has been made of the immense mass of material available. . . .

The net historical result of the present volume may thus be stated. It contains some of the earliest known inscriptions of the Pallavas from the Seven Pagodas and Kanchipuram. It fixes the date of a later branch of the Pallavas. It extends our knowledge of the dynasty of the Eastern Chalukyas, consolidates the already known pedigree of the first Vijayanagar sovereigns, and fixes with great probability the dates of several Chola kings, besides affording further information regarding the Udayiyars. The Pallava inscriptions at Mamallapuram (the Seven Pagodas) and Saluvankuppam are in no less than four different alphabets, extending over about six centuries, from the fifth to the eleventh century A. D. Dr. Hultzsch has been the first to discover that the numerous short inscriptions in very archaic character on one of the *rathas* are *birudas*, or titles, of the Pallava king Narasimha, who appears to have hewn the temple out of the rock. Inscriptions in a later character show that the Pallava king Atyantakama excavated some of the other rock-temples at the Seven Pagodas, and that Atiranachanda cut the Saluvankuppam Cave. No less important are the ancient Pallava inscriptions at Kanchipuram, said (p. 8) to have been discovered by Dr. Burgess in 1883.¹ From these we get the name of Rajasimha, after whom the most important of these temples was called, his son Mahendra, and his father Lokaditya, and it is shown by fresh evidence that the West-

¹ See, however, Mr. Sewell's paper in the *Journal of the Royal Asiatic Society* for 1884 (Vol. xvi, New Series, p. 33). He had noticed them in May, 1883, and pointed out in that paper that the old temples on which the inscriptions appear constitute the only known specimens of structural temples identical in style with the rock-cut temples at Mamallapuram, and probably of the same date. Dr. Burgess's visit was subsequent.

ern Chalukya king Vikramaditya II did actually, as was previously believed, enter Kanchi, and visit the temple built by Rajasimha Pallava.

Dr. Hultzsch's synchronistic table of Chalukyas and Pallavas is most useful. No. 32 of the inscriptions in the volume is a curious and interesting one from an octagonal pillar at Amaravati, which was deciphered by Dr. Hultzsch very shortly after his arrival in India. It has to be read upwards from bottom to top instead of downwards, and it contains a list of seven Pallava kings. An inscription from Trichinopoly gives a new Pallava name. Dr. Hultzsch's table of the Eastern Chalukyas is fuller and more trustworthy than any yet published, and his discovery of the erroneous nature of certain preconceived theories respecting the transfer by intermarriage to the Chola dynasty of the territories ruled over by those sovereigns is of much interest and value. The inscriptions he publishes are all on copperplates.

From the country about Madras are published 48 Tamil and Grantha inscriptions, most of which are valuable for one reason or another, but, as before mentioned, facsimiles are greatly wanted. The Udaiyar inscriptions in the volume do not greatly assist us with regard to that, probably usurping, dynasty. They appear to clash with those of another branch of the family, for it may well be that princes of the same clan established independent sovereignties in the south during the disturbed period which marked the rise of the great kingdom of Vijayanagar. The author publishes additional information on the later Chola dynasty, but as regards the Vijayanagar sovereigns there is little new, though what there is is useful as consolidating previous theories.

We entirely commend the plan of the work, as well as the way in which it has been carried out, with the single exception of the absence of facsimiles.

MATHURA.—NEW JAINA INSCRIPTIONS AND SCULPTURES.—Dr. Bühler writes from Vienna (Jan. 25): "About eight months ago I gave in the *Academy* (April 19, 1890, p. 270) an account of some of the results of Dr. Führer's excavations made in the Kankali Tila at Mathurā during the working season of 1889-90. This year Dr. Führer has begun his operations much earlier, and his kindness enables me to report progress already. He arrived at Mathurā on November 15; and on December 27 he sent me impressions of nineteen new inscriptions, varying apparently from the year 4 of the Indo-Seythic era to the year 1080 after Vikrama, some of which possess even a greater interest than those found in former years.

"The most important new document is incised on the left portion of the base of a large standing statue, of which the right half is still missing. Most of its letters are very distinct, and I read it as follows:

"L. 1. *Sam 70[+]8 rra[ra] 4 di 20 etasyam purvdyam Koliye [Kottiye?] gane Vair-
dyd śdkhyd.*

"L. 2. *ko Arya- Vridhahasti arahato Nan[d]i[ā]vartasa pratimam nirvartayati.*

"L. 3. *sya bhāryydye śrāvika[ye] [Dināye] ddn[a]m pratimod Vod[dh]e thāpe devanir-
mite pra.*

Each line seems to be complete. It is, therefore, evident that the pieces wanting between l. 1 and l. 2, and at the beginning and the end of l. 3, must have stood on the right half of the base. This side, too, must have had three lines; and it is not difficult to restore some portions of them conjecturally, according to the analogy of other inscriptions.

"With explanations and restorations the translation will be:

"In the year 78, in the fourth (*month of the*) rainy season, on the twentieth day—that (*date specified as*) above, the preacher Arya-Vridhahasti (*Ārya-Vṛiddhahastīn*) [*the pupil of . . .*] in the Koliya [*Kottiye?*] Gana, in the Vāīrā Śākhā (*Vajrā Śākhā*) [*and in the Thāniya kula*] orders to be made a statue of the Arhat Nandiāvarta. The statue, the gift of the female lay-disciple Dīnā (*Dattā*), the wife of . . ., has been set up at the Vodha (?) Stūpa, built by the gods."

"The first point of interest which the inscription offers is the name of the Arhat. The Jainas know of no Tīrthāmkara Nandiāvarta; but the symbol, called Nandyāvarta, is the distinguishing mark of the eighteenth prophet, Ara. This person is undoubtedly meant; for in the mixed dialect of these inscriptions *Nandiāvarta* may stand either for Sanskrit *Nandyāvarta* or *Nāndyāvarta*, and *arahato Nandiāvartasa* may be translated 'of the Arhat, whose (mark) is the Nandyāvarta.' This explanation confirms the discovery, which I announced in the *Vienna Oriental Journal* (vol. iv., p. 328), that the distinguishing marks of the various Tīrthakāmkaras were perfectly settled in the first century of our era. The list of Tīrthamkaras, worshipped in the two ancient temples under the Kankāli Tila (*ibid.*, p. 327), receives also a new addition.

"Still more important is the information conveyed in l. 3, that the statue was set up at, *i. e.*, probably within, the precincts of 'a Stūpa, built by the gods.' The sculptures, discovered at Mathurā by Dr. Bhagvānlāl Indrājī and Dr. Führer, left no doubt that formerly the Jainas worshipped Stūpas. Yet, the assertion that there was a Jaina Stūpa at Mathurā teaches us something new, and hereafter will prove very important; for, as stated in my letter to the *Academy* of April 19, 1890, Dr. Führer has found a Stūpa in the immediate vicinity of the two temples. He declared it to be Buddhistic, because he discovered close to it a seal with a Buddhist inscription, and I accepted his conjecture. Now the point becomes doubtful. It can be decided only when the Stūpa has been opened and its surroundings have been completely explored. Even more valuable is the statement

that the Stūpa was *devanirmita*, 'built by the gods,' *i.e.*, so ancient that at the time when the inscription was incised its origin had been forgotten. On the evidence of the characters the date of the inscription may be referred with certainty to the Indo-Scythic era, and is equivalent to A. D. 156-7. The Stūpa must therefore have been built several centuries before the beginning of the Christian era; for the name of its builder would assuredly have been known if it had been erected during the period when the Jainas of Mathurā carefully kept record of their donations. This period began, as the inscriptions show, with the first century B. C., to which Dr. Bhagvānlāl's inscription of the pious courtesan *Dandā* undoubtedly belongs. Dr. Führer's new inscription thus furnishes a strong argument for the assumption that one Jaina monument at Mathurā is as old as the oldest known Buddhist Stūpas. With respect to the name of the Stūpa, which is contained in the word immediately preceding *thāpe*, I am not prepared to give any decided opinion. The first syllable is perfectly distinct, but the lower part of the second is somewhat blurred.

"Another of the new inscriptions, which unfortunately is not well preserved, gives the names of *maharāja devaputra Huksha*. Huksha probably stands for Huvishka or Huviksha, as an inscription of Dr. Führer's batch of 1890 reads. It is interesting because it proves that the form Hushka, which occurs in the Rājatarāngini, and survives in the name of the Kaśmīrian town Ushkar or Hushkapura, is genuine and ancient.

"A third inscription is dated in the year 112, during the victorious reign of the supreme lord and superior king of great kings, Kumāragupta, and furnishes the last missing Sākhā-name of the *Kottiya Gana*, Vidyādhari, in its Sanskrit form. The date probably corresponds to A. D. 430-1, and falls well within the known limits of Kumāragupta's reign. It is interesting to note that even so late a document shows a few Prakrit forms, mixed with otherwise very good Sanskrit; and it is significant that it is the first found at Mathurā on which the title *āchārya* occurs. The monk, at whose request a statue was dedicated, bore the name *Datilāchārya*. The discovery of an inscription with a certain Gupta date will force us to exercise great caution with respect to dates which are not accompanied by the names of kings. They can be assigned to the Indo-Scythic period only if the characters are decidedly archaic. This circumstance makes me unwilling to speak with confidence regarding the age of a very interesting fragment, dated in the year 18, fourth month of the rainy season, tenth day, which records the dedication of a statue of divine Arishanemi, the twenty-second Tirthamikara. The letters look to me somewhat more modern than those of the inscriptions which undoubtedly belong to the Indo-Scythic period. The way in which the date is given, on the other hand, agrees with the usage of those early times.

"Some other fragments confirm information contained in the earlier found inscriptions, or allow us to make small corrections in their readings. There are fragments of five lines of a longer metrical Praśasti, showing beautifully cut characters of the Gupta period; and, finally, a small complete Praśasti in Devanāgari letters, which consists of one Aryā verse and one Anushtubh, and is dated Sanivatsarai (*sic*) 1080, *i. e.*, Vikramasamvat 1080. This last discovery proves, like that of two images with the dates Sanivat 1036 and 1134 found in 1889, that these ancient temples were used by the Jainas during the greater part of the eleventh century, and that their destruction certainly happened in very late times.

"When I add that Dr. Führer has again found numerous and fine pieces of sculpture, it will not be too much to say that the results of his work during the season of 1890-91 are in no way inferior to those of previous years, and that the small sum allotted to these excavations has really been spent to good purpose and in the interest of Indian history."—G. BÜHLER, in *Academy*, Feb. 7.

A later letter from Dr. Bühler reports: "Since I wrote my letter of Jan. 25, Dr. Führer has sent me impressions of more than forty Jaina inscriptions found in the Kankāli Tila during January and February 1891, as well as some interesting notes regarding his archaeological discoveries. His newest epigraphic finds possess as great a value as the previous ones. While the inscriptions printed in my last letter proved the existence of a very ancient Jaina Stūpa, two among those since discovered teach us something about the age of the Jaina temples at Mathurā.

"On a beautiful carved Torana there is a brief dedication, in characters which appear a little more archaic than those of Dhanabhūti's inscription on the gateway of the Bharhut Stūpa. More archaic are (1) the letters *da* and the vowel *i*, which exactly resemble those of Aśoka's inscriptions; and (2) the position of the *Anasvāra*, which stands, as in Aśoka's edicts, after the syllable to which it belongs. Dhanabhūti dates his inscription (*Indian Antiquary*, vol. XIII, p. 138) in the reign of the Sungas and thus shows that he was their vassal. On this account he cannot be placed much later than the middle of the second century B. C.; for, though the Sunga dynasty continued to exist much longer, its power seems to have been restricted in later times to the eastern districts north of the Ganges. Dr. Führer's new inscription may, therefore, likewise be assigned to about 150 B. C. It is written in an ancient Prakrit dialect. . . . Its text runs as follows: *Samanasa Māharakhitā āmtevāsīa Vachhiputraśa s[r]āvakāśa Utaradāsak[ā]sa pasado-toranam[.]?* 'An ornamental arch of the temple (the gift) of the layman Uttaradāsaka, son of the (mother) of the Vātsa race (and) pupil of the ascetic Māgharakshita.'

"A second inscription, incised in two lines on an oblong slab, gives us the name of the founder of one of the Kankâli temples. It says: *Bhadata-Jayasenasya ámtevâsînye Dhâmaghoshâye dânam pâsâdo[.]* 'A temple, the gift of Dharmaghoshâ, the female disciple of the venerable Jayasena.' Its characters do not differ much from those used in the earliest dated inscriptions of the Indo-Scythic kings. The subscribed *ya*, however, has its ancient form, and consists of three vertical strokes. The language seems to be the mixed dialect, as the genitive *Jayasenasya* has the Sanskrit termination, while three words show Prakritic endings. I would assign this document to the period immediately preceding the Indo-Scythic times, and assume that it was incised about the beginning of our era.

"As two temples have been discovered under the Kankâli Tila, the natural inference from these inscriptions would be that one of them was built before 150 b. c., and the other considerably later. Unfortunately, another circumstance has come to light which requires a modification of this assumption. Dr. Führer has found several sculptures which have been carved out of more ancient ones. Thus, a pilaster bearing an inscription in characters of the Indo-Scythic period has been cut out of the back of an ancient naked Jina. Again, there is a small statue with a similar inscription cut out of the back of a sculptured panel, bearing on the obverse a rather archaic inscription. These facts prove that the Jainas of the Indo-Scythic period used for their sculptures materials from an older temple. Hence the discovery of the Torana, with its very archaic inscription, shows indeed that there was a Jaina temple in Mathurâ before 150 b. c., but not that one of the particular temples of the Kankâli Tila necessarily dates from so early a period.

"A third inscription makes us acquainted with a new era, and it is interesting also in other respects. It is incised on a slab, representing a lady attended by several maid-servants, one of whom carries a parasol. After an invocation of the Arhat Vardhamâna, it records that an *Âyavatî* or *Âryavatî* (the word occurs twice in the text) was set up for the worship of the Arhats by a female lay-worshipper of the ascetics, Amohinî of the Kautsa race, wife of Pâla, the son of Hariti, *i. e.*, of a mother of the Hârita race, in the year 42, or perhaps 72, of the lord (*svâmisa*) and great Satrap *S'odâsa*. This lord and great Satrap *S'odâsa* is already known from No. 1 of Sir A. Cunningham's collection of Mathurâ inscriptions (*Arch. Surv. Rep.*, vol. III., pl. XIII., and p. 30), where the transcript, however, misspells his name, and makes it *Saudâsa*. Sir A. Cunningham's inscription has no date according to years, but merely, after the name in the genitive, the unintelligible syllables *gaja*, which probably are meant for *raje*, 'during the reign.' On the evidence of his coins, which imitate one struck by Azilises, Sir A. Cunningham places *S'odâsa* about 80-70 b. c., and con-

jectures him to be a son of the great Satrap Rajubula. Though the precise date assigned to him by Sir A. Cunningham may be doubted, it is yet not doubtful that he ruled before the time of Kanishka. And Dr. Führer's inscription proves that an earlier era, preceding that of the Indo-Seythic kings, was in use at Mathurâ. With respect to the interpretation of the first figure of the date, I do not feel certain. The sign is the peculiar cross which Sir A. Cunningham everywhere reads 40. I have stated elsewhere the reasons why I believe that it was used also for 70. The other point of interest which the inscription offers is the word *Āyavati* or *Āryavati*. It is evidently the name of the royal lady represented in the relief. As she was set up 'for the worship of the Arhats,' it follows that she must have played a part in the legendary history of the Jainas. A fuller exploration of the stories alluded to in the *Uttarâdhyayana* and similar works will no doubt show who she was.

"Three other inscriptions give new information regarding the subdivisions of the Jaina monks. One in archaic characters, not later than the Indo-Seythic period, and dated Samvat 18, mentions very distinctly the *Vachchhalija* Kula. The *Kalpasutra* has two *Vachchhalija* Kulas, one belonging to the Chârana (*recte* Vârana) Gana, and the other to the Kodiya Gana. I infer that the *Vachchhalija* Kula of the Kodiya Gana is meant. If that is the case, all the Kulas and Sâkhâs of this school, mentioned in the *Kalpasûtra*, have been identified in the Mathurâ inscriptions.

"Another very archaic undated inscription, which begins with an invocation of divine Usabha, *i. e.*, the first Tirthâmkara *Rishabha*, names the Vârana Gana and the *Nâdika* (or possibly *Nâdika*) Kula. The third rather modern-looking inscription ascribes to the Vârana Gana an *Ay-yabhyista* Kula.

"Dr. Führer's new inscriptions furnish also further evidence regarding the antiquity of the worship of the twenty-four Tirthâmkaras. The occurrence of the name Usabha has already been noted. Two other archaic inscriptions speak, one of a statue of the Arhat Parśva, *i. e.*, Parśvanâtha, and the other of *bhagavâ Nemiso*, *i. e.*, the divine lord Nemi. The latter words are incised, according to Dr. Führer's notes, on a panel bearing a very curious relief. The principal figure is a Buddha-like male *with a goat's head*. He is seated on a throne and surrounded by women, one among whom holds a child in her arms. I think there can be no doubt that we have here again an illustration of a Jaina legend. Among the remaining very numerous sculptures without inscriptions—several of which, according to Dr. Führer, are beautifully finished—there is one which apparently possesses very considerable archæological interest. It is a door-

step, bearing a relief, which represents a Stūpa worshipped by Centaurs and Harpies, or, as the Hindus would say, Kinnaras and Garudas or Suparnas. Centaurs have been found on the Buddhist sculptures at Bharhut and at Gaya, while Mathurā has furnished the Silenus groups and the Hercules strangling the Nemean lion. Dr. Führer's find is a further addition to the monuments which prove the influence of Hellenistic art among the Hindus of the last centuries preceding our era.

"In his last letter Dr. Führer states that he expects to finish the excavation of the Kankāli Tila in about three weeks. I have, however, not received any news that he has really come to an end of his labors, and I expect that ere long I shall be able to announce further discoveries; but, even at present, the results of the work of 1890-91 far surpass those of other years, and there is very good reason for congratulating Dr. Führer on the important additions to our knowledge of Indian history and art, which we owe to his energy and perseverance."—G. BÜHLER, in the *Academy*, April 18.

TANJORE.—Mr. Rea reports from Tanjore on Feb. 19, to the Chief Secretary, Madras.

After the Christmas holidays, the staff went into camp at Tanjore, and began the survey of the great temple there. This work is now almost complete, and includes other usual series of plan, sections, elevations, details of the architecture and ornament, and a number of photographs. The temple dates from the 11th century and is the most ancient of the important large temples of Southern India.

Dr. Thurston informs me that the Amarāvati marbles, which I excavated some time ago, have arrived in the Museum. Arrangements should be made for having them placed in a suitable position.

ANNAM.

DISCOVERY OF THE CAPITAL OF ANNAM.—M. Hamy communicated to a recent meeting of the *Acad. des Inscriptions* (Feb. 27) the result of the researches made by M. Dumoutier on the right bank of the Houang-Giang, near the frontier of the Thanh-Hoa. He found there the ruins of Hoa-Lu, the first capital of Annam, founded in about 970 A. D. by the king of the "ten thousand victories," Dinh Tien Hoang, the conqueror of the Chinese. The remains of the destroyed city consist in causeways, defensive ditches, palace terraces, etc. M. Dumoutier has also identified two temples, consecrated to the worship of the royal families of Dinh and of Lê, and the tomb of King Dinh, on the summit of a high calcareous cliff. He has found the inscription of the latter monument and a large number of epigraphic texts of which he is at present making translations.

PERSIA.

PARTHIAN CHRONOLOGY.—M. Oppert communicated to the *Acad. des Inscr.* (on Feb. 13) a cuneiform text bearing the name of Gotarzes, king of the Parthians, with the double date of "the year 161, which is the year 225." Contrary to the opinion that this date was to be calculated according to the era of the Seleucidae, M. Oppert dates these two eras of the cuneiform texts at the years 117 and 181 B. C. This is confirmed by the text just mentioned, for the date mentioned would thus be 45 A. D., which is known to be the date of King Gautarzes.

ARABIA.

MINAEANS AND EGYPT.—Dr. GLASER's last discovery is a very interesting one, and confirms the antiquity which he assigns to certain of the inscriptions found in the South of Arabia. One of these, which was copied by M. Halévy, states that it was inscribed by order of two Minaean governors of Tsar and Ashur, and expresses the thanks of the authors to the gods for their rescue from the war between the kings of the North and of the South, as well as for their deliverance in Egypt at the time of the war between Egypt and Madhi. Tsar and Ashur have already been identified by Prof. Hommel with Tsar, the chief fortress on the Asiatic frontier of Egypt, and the Ashurim of Southern Palestine. Dr. Glaser at first supposed that Madhi was the Edomite tribe Mizzah; but he now points out that the name must be identified with that of the Mazai of the Egyptian texts, who first appear in the time of the XVIII dynasty as nomad hunters, and subsequently formed a corps of the Egyptian army, while in the kings of the North and South we must see the Hyksos prince who held his court at Tanis, and the native princes of the XVIII dynasty who ruled at Thebes. The inscription, therefore, will go back to the period when the war broke out between Apophis and Ta'a, which eventually led to the expulsion of the Hyksos kings.—*Academy*, Jan. 31.

ANTIQUITIES FROM YEMEN.—The Turkish Government has purchased a number of antiquities discovered in Yemen, which were owned by private individuals. They consist mainly of marble statues, figures of animals, and several stones inscribed with Aramean characters. Antiquities from Yemen are likely to be important, and further information concerning the Aramean inscriptions will be awaited with interest by scholars.—*N. Y. Independent*, Feb. 12.

MIDIAN—AN ANCIENT CITY.—Dr. Friedmann has just returned to Cairo from an expedition to Midian, where he has been surveying the country with a view towards settling in it some of the Jewish refugees from Russia. In the neighborhood of Aynúnah he has found the remains of an ancient

city, as well as a stone on which the name of "Isis the great goddess" is written in hieroglyphics. He was told that many inscriptions on rocks exist at a little distance in the interior of the country.—*Athenaeum*, Jan. 17.

BABYLONIA.

TELLO=SIRPURLA.—**CHRONOLOGY OF ITS RULERS.**—M. Heuzey has communicated to the *Acad. des Inscriptions* (March 20) some new historic data drawn from a study of the early Chaldaean monuments found by M. de Sarzec at Tello, the ancient Sirpurla. Already by their aid a considerable list of the ancient kings and *patesi*, or priest-rulers, of this city had been established. Its lacunae are being filled in gradually. The two *patesi*, Our-Baon and Nam-magh-ni, predecessors of Goudēa, had been hitherto isolated: M. de Sarzec has joined together the fragments of a stone cup, consecrated by a woman who calls herself both the wife of Nam-magh-ni and the daughter of Our-Baou. This is the first example of succession through women in the dynasty. Another dedication, engraved on a similar cup gives a new and unclassified *patesi*, Our-Ningoul. Several texts also show that the very early sculptured monument known as the *stele of the vultures* was erected by a prince named E-anna-dou, who calls himself sometimes king, sometimes *patesi* of Sirpurla. He was son of A-kourgal, himself king and *patesi*, already known as having succeeded his father, Our-Nina, the earliest Asiatic ruler whose name is confirmed by the monuments. A stone tablet makes it possible to follow another branch of the *patesi*, the most ancient of whom En-anna-dou I (who must not be confounded with E-anna-dou) is called "the elder son" of King Our-Nina and father of the *patesi* En-tê-na, who is represented at Tello by an entire series of constrictions: this "elder son," however, does not figure on the official lists of the sons of Our-Nina.

From all his researches M. Heuzey concluded that the *patesi* do not differ as much as was supposed from the ancient kings from whom they descended directly.—*Rev. Arch.*, 1891, 1, pp. 241-2.

THE PARENTAGE OF QUEEN TEIE.—Prof. Sayce writes to the *Academy* (Jan. 20): "One of the cuneiform tablets from Tel el-Amarna, now at Berlin, and recently published in the *Mittheilungen aus den Orientalischen Sammlungen* (III, No. 188) seems at last to solve the problem of the nationality of Queen Teie, the mother of the 'Heretic King' of the XVIII dynasty. The tablet begins as follows: 'To my son thus speaks the daughter of the king: To thyself, thy chariots [thy horses and thy people] may there be peace! May the gods of Burna-buryas go with thee! I go in peace.' Burna-buryas was the king of Babylonia, and it is difficult to account for the mention of his name except on the supposi-

tion that he was 'the king' whose daughter the writer was. Teie, however, is hardly a Babylonian name; it is probable, therefore, that it was given to the princess on her marriage with the Egyptian monarch. That this was the case with Mut-m-ua, the mother of Amenôphis, we now know from the tablets of Tel el-Amarna, which inform us that she was the daughter of the king of Mitanni. Why the mother of Teie should be called Tu'a on the famous scarab of Amenôphis III is an unsolved mystery. Tûya is the name of an Amorite in one of the Tel el-Amarna letters, and Toi was the king of Hamath in the time of David."

THE LEGEND OF ETAN-GILGAMOS AND HIS KINDRED IN FOLKLORE.—Mr. Harper writes to the *Academy*: "The letters in the *Academy* in regard to the legend of Etana-Gilgamos and his kindred in folklore have furnished a surprising mass of material for comparison. Since giving the translation of the Etana legend I have joined two more small fragments of the legend which relate that Etana went to the eagle and repeated his request for the birth-plant. Thus we learn that Samas referred him to the eagle for help. . . . The healing power of the eagle appears in other oriental legends. The eagle is the wise bird, the healer, and the enemy of serpents; and all of these characteristics appear in the eagle of the Etana legend."

"The king of the Garudas, referred to by Dr. Richard Morris (*Acad.*, Apr. 4), who lives far to the north of the ocean, and who divides the sea by flapping his wings in order that he may eat the dragons, belongs apparently to the class of mythological animals, birds, bulls, etc., which arise from the personification of clouds, winds, and the forces of nature. We find such a personified wind in the Babylonian *legend of Adapa and the Southwind-bird*. The text is published in Winckler's *Thontafelfund aus Tel el-Amarna* (II, p. 166) . . . The hero Ada(ta)pa is unknown outside of this legend. He is a demi-god; for although he is the son of Ea, his name is written with the determinative of a man. 'It seems that Adapa was out fishing for the family, when the Southwind came up and overwhelmed him with the waves. In anger he broke its wings, and as the Southwind does not any longer blow over the land, Anu, the god of heaven who has the winds in his service, inquired of his messenger, the god Ila-abrat [O God, though art strong (?)], for the reason. Ila-abrat replied that Adapa had broken the wings of the Southwind, which news made Anu very angry. Ea perceives at once that it will go hard with his son, and contrives a plan by which he may appease the angry god. He directs his son to clothe himself with mourning, and thus secure the sympathy of Anu. Ea also relies on his friends Tammuz and Izzida, who are watchers at the gate of heaven, to speak a good word for his son. He further tells Adapa that when he is brought before Anu food and drink, a garment, and oil will be given him. The two latter he may use, but

must not touch the food and drink, as they will bring death. When Adapa arrives at Anu's gate, everything comes to pass as his father had predicted. When Anu inquires why he has broken the wings of the Southwind, he explains the matter as best he can.'

"The end of his speech is mutilated, and we do not know what excuse he offered. It had the desired effect, however, and Anu gives up his wrath. He orders a banquet to be spread for Adapa, and furnishes him with food and water of life. Adapa, however, remembers the injunction of his father, and refuses to partake. Thereupon Anu laments over him. Why has he not eaten? He has missed his chance of becoming immortal.

"The Southwind appears in the inscriptions as one of the messengers of the god Anu. With the other winds it stands at the side of the great storm-god Ramman. It was the most dreaded of all the winds by the Babylonians, as it swept up from the sea and caused those terrible tidal waves which more than once devastated the southern portion of the valley of the Euphrates. This Southwind bird is closely connected with other gods of the Babylonian mythology. The Stormcloud was personified as the bird Zu, who in the legend (*Chal. Gen.*, p. 103, ff.) robs the morning sun of his insignia. The translation in *Chal. Gen.* fails to bring out the meaning of the legend. A son of Zu is the raincloud bull (iv. R., 23, 1), which is described as a great bull—a mighty bull—which treads the shining pastures, makes the fields rejoice, and sends down showers upon the earth. There is here a large field for comparison with Vedic mythology, in which winds and clouds are also represented as bulls and cows.

"Tammuz and Izzida are both gods of the under-world, and their appearance here as watchers at the gate of Anu is remarkable, though not without parallel in the Babylonian myths. The Babylonian astrologers gave many of their gods, even those which belonged to the under-world, seats in the heavenly bodies. Tammuz is the well-known youthful spouse of Istar, who gave his name to the month June-July; Izzida is the god of the following month, July-August (*DEL. Ges. Baby. u. Assy.*, p. 69).

"The recurrence of the incidents and ideas of this and the Etana legend in so many different forms, among so many different peoples, shows how much the story-tellers of later nations have been indebted to the Babylonians for the myths and legends with which they embellished their literature and glorified their heroes.

"The tablet before us is also exceedingly interesting from another point of view. It was found at Tell el-Amarna in Egypt, and is dotted over with red ink marks, made apparently by the Egyptian scribes, who puzzled themselves over its contents. In style it differs strikingly from the other legends. The stereotyped formulas for introducing the speakers are lacking, and the parallelism is much less carefully carried out. How it came to

be among the letters of the Babylonian kings, and what interest the Egyptians felt in such Babylonian tales, are questions which further study of the Tell el-Amarna tablets may enable us to answer."—EDWARD T. HARPER, in *Academy*, May 30.

SYRIA.

TUNIP AND THE LAND OF NAHARINA.—*Bentcliffe, Eccles*, Dec. 29, 1890. "In the Egyptian accounts of the wars of the kings of the xviii and xix dynasties against the Khita, mention is several times made of a town Tunip, whose exact locality is a puzzle. Wiedemann in more than one place says it was near Damascus. Brugsch, on the other hand, identifies it with Daphne, close to Antioch. I cannot think that either of these sites, which are a considerable distance apart, satisfies the conditions of the problem.

"In the friezes preserving a version of the epic story describing Rameses II's battle at Kadesh, a town which is admitted to have been situated on some enlargement of the Orontes, and probably on the lake of Homs, the two spies are made to tell Rameses that the king of the Khita had withdrawn from Kadesh, and was then 'in the land of Khilibu [i. e., Aleppo] to the north of Tunip.'

"It seems to me that this phrase necessitates our putting Tunip somewhere between Kadesh and Aleppo. Now it is a curious fact that, in the inscriptions describing the campaigns of this period, I cannot find the name of Hamath at all; and it seems to me that Tunip was in all probability the Khita name of Hamath, where several inscriptions have occurred proving it to have been a seat of Khita power. This identification would satisfy, I believe, all the conditions necessitated by both the Egyptian and the Assyrian texts where the name Tunip occurs.

"This is not all. Tunip in one place is called 'Tunip in the land of Naharina.' It has been usual to identify the Naharina of the Egyptian texts with the Mesopotamia between the Tigris and the Euphrates. I believe this to be an entire mistake. Naharina is no doubt the Naharain of the Old Testament, and means the land of the rivers; but the rivers which bounded it were not the Euphrates and the Tigris, but the Euphrates and the Orontes. Brugsch reports that a learned traveller, a friend of his, informed him that the Arabs are still accustomed to call the fertile country to the west of Damascus which is watered by many rivers by the very same name of Naharain (Brugsch, *History of Egypt*, 1, 292).

"I believe also that it is here, and not in Mesopotamia, that we must put the Aram Naharaim of the Bible narrative. This clears up a difficulty. Aram Naharaim was also called Padan Aram in the Bible narrative. Now in the inscriptions of Shalmanezer (900–860 b. c.) a tribe Patena is placed in the Orontes valley and the watershed separating it from the Euphrates;

and these Patena have been identified as the people of Padan Aram and of Batanaea or Bashan by Rawlinson."—HENRY H. HOWORTH, in *Academy*, January 17.

PALESTINE.

ANCIENT TOWNS IN PALESTINE IN EGYPTIAN DOCUMENTS.—Professor Sayce writes to the *Academy*: "Some of the letters from Palestine [in the Tell-el-Amarna series] are sent from places which are elsewhere mentioned only in the geographical list of Thothmes III., at Karnak. Thus, one of them (No. 153) is written by Pu-Dadi the governor of Yurza, the Yarza of Thothmes (No. 60) which Brandes and Mr. Tomkins identify with Khurbet Yerzeh, eleven miles S. S. W. of Mujedda; another comes from Tubikhi (No. 171), which had been attacked by the Tyrians. Tubikhi is the Tubkhu of Thothmes (No. 6). It is not noticed in the Old Testament, like Khasabu, the Khashbu of Thothmes (No. 55), the governor of which alludes to the city of Kinza and the country of Am in Phenicia, which had been invaded by the Hittites. In the list of Thothmes the name of Khashbu is followed by that of Tasult, unnamed in the Old Testament, but evidently the Tusulti of the Tell el-Amarna tablets (189, 193). Tasult is associated with Anukhertu, the Anaharath of *Josh. xix.* 19, in what was afterwards the territory of Issachar. Quddasuna, 'the sanctuary' (Tell el-Amarna, No. 170), throws light on the Qitsuna of Thothmes (No. 4); and the Maskha of Thothmes (No. 25) may be the Musikhuna of Tell el-Amarna (Nos. 130, 192), of which the Mittanian Sutarna was governor. How much assistance may be derived from a comparison of the list of Thothmes with the tablets can be judged of from a single instance. The list mentions a place near Ta'anach called Gentu-asna or Gath-Ashan (No. 44). Now one of the Tell el-Amarna letters was sent by the governor of the city of *ti-as-na. One character has been lost at the beginning of the name, and the vacant space would just be filled by the sign which has the value of *gim*. Gimti-asna would be the correct Assyrian form of Gath-ashan.

"The tablets illustrate the North Syrian list of Thothmes as well as his Palestinian list. Thus the governor of Gebal, Ilu-rabi-Khur ('a great god is Horus'), states (No. 91) that the country of Am was threatened by 'the king of the country of the Hittites and the king of the country of Nariba.' Nariba must be the Nereb of the North Syrian list (No. 189) which Mr. Tomkins has identified with Nerab, south-east of Aleppo. It may be added that Am, also called Ammiya, is probably the Ummah of *Josh. xix.* 30; and that Mr. Tomkins is shown to be right in extending the Egyptian empire to the eastern side of the Jordan, since one of the Tell el-Amarna letters (No. 132) is from Artama-Samas, the governor of Ziri-Basani or 'the plateau of Bashan.' The latter name explains that of Zarbasana,

which is found in an Egyptian stela of a prime minister of Merenptah, whose native Syrian name was Ben-Matsana, of the land of Zarbasana (see Mariette: *Catalogue Général des Monuments d'Abydos*, Paris, 1880, p. 421, No. 1135)."

SOUTHERN PALESTINE IN THE FIFTEENTH CENTURY B.C.—Mr. Sayce writes to the *Academy*, Jan. 20: "I have been studying the tablets of Tell el-Amarna which relate to the affairs of Southern Palestine, and have been published in the third and concluding part of the *Mittheilungen aus den orientalischen Sammlungen*.

"The publication reflects the highest credit upon the administration of the Royal Museum at Berlin, and more particularly upon Messrs. Winckler and Abel. The publication, like the readiness of the authorities in the Cairo Museum to place the tablets they possess at the disposal of scholars, suggests unfavorable comments on the conduct of the British Museum, which still withholds from Assyriologists that portion of the collection which has been purchased by the British public. Until we know what it contains, the information given us by the tablets in the possession of the Ghizeh and Berlin Museum, as well as of private individuals, must necessarily remain incomplete.

"I have, in the first place, to correct a reading which I published in the *Academy* last year. The local name of the deity worshipped on 'the mountain of Jerusalem,' according to Ebed-tob, the governor of the city, was not Marru, but Salim. The character must be read as one, and not divided into two. The name reveals to us the origin of the name of Jerusalem itself. A cuneiform tablet long ago made us acquainted with the fact that *uru* signifies 'city,' the Assyrian *alu*; Uru-Salim, or Jerusalem, therefore, must be 'the city of Salim,' the god of Peace. We can thus understand why Melchizedek, the royal priest, is called 'king of Salem' rather than of Jerusalem; and we may see in the title, 'Prince of Peace,' conferred by Isaiah on the expected Saviour, a reference to the early history of the city in which he lived.

"The letters sent by Ebed-tob to Egypt are long and interesting. He tells us that he had succeeded to his royal dignity, not by right of inheritance, nor by the appointment of the Egyptian king, but in virtue of an oracle of the god who is called in Genesis El Elyôn. At the same time he was a tributary and 'vassal' of Egypt, and the district of which Jerusalem was the capital, and which extended on the west to Rabbah and Mount Seir (*Josh. xv. 10*), and on the south to Keilah and Carmel, was 'the country of the king' of Egypt; who had established his name in it 'for ever.' Like the other vassal princes of Canaan, who had been allowed to retain their local titles and authority, Ebed-tob was compelled to admit an Egyptian garrison within the walls of his city, and from time to time

to receive the visits of an Egyptian 'Commissioner-Resident.' One of the Commissioners mentioned by Ebed-tob was Pa-uru, whose stele has lately been discovered on the site of Mesides and printed by Mr. Wilbour. Another was Khapi, or Hapi, the son of Miya-Riya, or Meri-Ra, and the father of Amenôphis, who erected the famous colossi at Thebes. A third Commissioner mentioned by Ebed-tob is Suti, in whom we should probably recognize the Egyptian Seti. The Egyptian Commissioner at the same period in the district afterwards occupied by the tribe of Issachar was Aman-khatbi, the Amen-hotep of Egyptologists, whose name Prof. Maspero is shown to be correct in reading Amun-hotpu.

"Where the native prince had been displaced, as at Lachish or Megiddo, the town was under the jurisdiction of a *Khazan*, or Egyptian 'governor.' In many cases the governor bears a Canaanitish name, and must therefore have belonged to the subject population. It would have been better if in all cases the local prince had been superseded by a governor, as the princes were perpetually quarrelling with one another and sending counter accusations to the Egyptian court. Ebed-tob, for instance, complains that Malchiel and Su-yardata had seized part of his territory; and Su-yardata replies that Ebed-tob had tampered with the men of Keilah. Malchiel was a governor, the seat of whose power seems to have been Gezer. Gezer had been 'entered' by a certain Labai ('the lion') who writes a humble letter to 'the king,' his 'lord,' to explain why he had done so, as well as to answer the accusations brought against him by Ebed-tob.

"Most of the letters appear to have been written towards the end of the reign of Amenôphis IV, when the Egyptian empire was already beginning to fall to pieces. The Hittites were threatening Northern Canaan, the 'Plunderers,' or Beduin, were overrunning the central part of the country as far south as Ajalon and Zorah (Zarkha), while Southern Palestine was assailed by the Khabiri, or 'Confederates,' under their leader, Elimelech. There were constant complaints that one or other of the vassal princes had joined the enemy. Thus, the king of Hazor in the north is said to have gone over to the Beduin, and the sons of Labai (who in one of the letters is stated to have attacked Megiddo) are accused of conspiring with the Khabiri. A suggestion has been made to identify the latter with the Hebrews, but the historical situation makes this impossible; and since the word means 'Confederates' in Assyrian, it is better to see in them the confederated tribes who met in their common sanctuary at Hebron "the Confederacy." We know from the Old Testament that Hebron was inhabited by a mixed population, Amorite, Hittite, and probably, also, Canaanite; and the only explanation of the fact that the name of Hebron does not occur in the letters of Ebed-tob, although his territory extended to the south of it, must be that it was in other hands. Ebed-tob declares again and again that the

country and governors of the Egyptian monarch are perishing, and that if no additional troops are sent 'this year,' 'the country of the king' will be lost to him. There is no record that the troops arrived; on the contrary, it is probable that Amenôphis died shortly after the despatch of the last of the letters of Ebed-tob. The Khabiri were allowed to continue their victorious career, and possibly to capture Jerusalem itself. At all events, when the Israelites entered Canaan, a century later, they found the city in the possession of the Amorite Jebusites, and Ezekiel tells us that its father was an Amorite and its mother a Hittite."—A. H. SAYCE, in *Academy*, Feb. 7.

JERUSALEM.—DESTRUCTION OF THE SILEAM INSCRIPTION.—The Council of the Palestine Exploration Fund has received information that the famous Siloam inscription has been cut out of its place in the rock and carried away. It was broken in removal, and the fragments are reported to have been sold to a Greek in Jerusalem. Fortunately we possess an accurate copy of this inscription, made (we believe) by Mr. Sayce.—*Academy*, Jan. 24.

TELL-EL-HESY=LACHISH (or Gath?).—PHœNICIAN INSCRIPTION.—By far the most interesting object found in the excavations at Tell el-Hesy, in Palestine, last winter, was a fragment of pottery bearing a Phœnician inscription of a single word; the interpretation of that word, its position in the strata of the mound, and the age of the terra-cotta, would or ought to go far toward determining the identification of the site. But, strangely enough, Mr. Petrie declared in his report that he found not a single inscription at Tell el-Hesy; and it was Professor Sayce who told of it in the *Academy*, reading its characters *le-Samek*, "Belonging to Samech" (a deity or a person), and declaring the letter *sameeh* therein to be "of a peculiar form, more archaic than any hitherto met with in Semitic epigraphy." The full report of Mr. Petrie was awaited to clear up the mystery; but, when the October *Statement* of the Palestine Exploration Fund came to hand it only added to the paradox, for Mr. Petrie remained silent as to this inscription, and yet an illustration of it was thrust into the midst of his text, on p. 230, without a word of explanation apart from the subscript "Inscribed Fragment of Pottery from Tell Hesy." Finally, when a special monograph on Tell el-Hesy was announced by the Fund, it was expected that the matter would certainly and fully be cleared up. And now this quarto volume has appeared; and, greatly to the disappointment of every one who cares a whit about the ancient place and its history, nothing whatever is said about the "Inscribed Fragment," either by Mr. Petrie or by any other writer for the Fund; yet the same illustration in the October *Statement* is inserted as a tail-piece at the end of Mr. Petrie's memoir! Naturally, if Mr. Petrie does not wish to recognize it, because apparently he does not believe in it, why should the officers of the Fund put it in their official publications withholding, at the

same time, all information respecting it? Of course it was to be expected that Major Conder would have his interpretation to offer, and that it would differ from Professor Sayce's—indeed from every or any other one for that matter; and it presents itself in the January *Statement*. Instead of the archaic character claimed by Professor Sayce, Major Conder makes it out to be Aramaic, and from certain gems of that alphabet, he selects parallel letters indicating an equivalent to *תְּהִלָּה* in Hebrew, and signifying "To your health," the assumption being that the potsherd is a fragment of a water-jug. But the inscription must have either dedication or ownership for its motive. Almost immediately after the publication of Mr. Petrie's report in the July *Statement*, and Professor Sayce's articles contributed to various journals in England and America, Prof. J. A. Paine argued, in the *Bibliotheca Sacra* for October, the rendering "To Samek" suggests the Semachiah of the Bible, who was a grandson of Obed-edom the Gittite, and forms one of four indications going to show the site, Tell el-Hesy, to be Gath instead of Lachish. Is it possible that both Mr. Petrie and the managers of the Fund also perceive the bearing of this inscription, and do not wish to confess they have made a mistake?—N. Y. *Independent*, May 14.

MR. PETRIE'S REPORT.—The Palestine Exploration Fund have issued Mr. W. M. Flinders Petrie's account of his excavations last spring at Tell el-Hesy, the site of Lachish. The work is published in demy quarto, uniform with his volumes of Egyptian exploration. It is illustrated with a large number of lithograph plates, showing the pottery of various dates, architectural details, etc.

NEW EXCAVATIONS.—The committee of the Palestine Exploration Fund have obtained from the Porte a renewal of the firman, giving them authority to excavate in the Holy Land; and Mr. F. J. Bliss, son of the president of the American College at Beirút, has been appointed to continue the work begun last spring by Mr. Flinders Petrie at Tell el-Hesy, the site of Lachish.—*Academy*, Jan. 17.

A HEBREW MANUSCRIPT.—The Rev. Dr. Adler has acquired a valuable manuscript containing the *Siddur* (the weekday, Sabbath, and festival prayers) according to the rite of Yemen. It is written in square characters with the Assyrian punctuation. The rubrics are in Arabic written in Hebrew characters. The codex contains many poetical compositions taken from the Divâns of Jehuda Halevi, Abraham ibn Ezra, Moses ibn Ezra, and Isaac Gayath, which have never been printed. Other interesting features of the ms. are the *Megillath b'ne Chashmonai* (the Roll of the Hasmoneans) in Aramaic, containing an account of the Maccabees, and an elaborate treatise on the calendar, which proves its date to be 5233 A. M. = 1473 A. D.—*Athenaeum*, Jan. 31.

ASIA MINOR.

PROFESSOR RAMSAY'S SUMMER EXPLORATION—Professor Ramsay and Mr. Hogarth propose to visit Eastern Kappadokia again this year. Prof. Ramsay will start very shortly, and make a preliminary tour in Kilikia, in the hope of clearing up certain doubtful points with regard to the discoveries of the expedition of last year and of Mr. Theodore Bent. Mr. Hogarth (who will probably be accompanied by Mr. Munro) will go out to Tarsos as soon as the Oxford term is over, and there join Prof. Ramsay; and the party will cross the Tauros and make for the Euphrates. Their plan is to explore the Kurd country north of Malatia, and follow the river up as far as Nikopolis, whence they will either turn westwards to the rock-cities of Boghaz-Keui and Eyuk, or go northwards into Pontos. In any case they hope to come out on the Black Sea. Two very different problems await solution in this country: the character of the early race which is responsible for the Hittite sculptures and inscriptions; and the scheme of the Roman frontier defences. It is hoped that the expedition of this year may make discoveries which will elucidate both problems, if they manage to avoid troubles with the Kurds and the ever-present fever.—*Oxford Magazine*, in *Academy*, May 16.

From later advices we learn that Professor Ramsay was attacked with fever soon after starting and has been obliged to return to England, leaving Mr. Hogarth to carry out the projected journey.

APAMEA (Dinair).—**ROMAN RUINS**.—In Apamea of Phrygia, the modern Dinair, there have been found in a garden south of the city marble fragments of all sorts—parts of columns, architraves, and other architectural members—also a number of inscriptions, which have been published in the *Athen. Mittheil.*, 1891, 1, pp. 146–8.

LAODIKEA (on the Lykos).—**DISCOVERIES IN THE NECROPOLIS**.—The *Nέα Σμύρνη*, 1890, No. 4216, announces that in the necropolis of Laodikea on the Lykos in building the railroad many objects in gold, marble and terra-cotta were found, three of which were confiscated, among them a terra-cotta group of good period similar to those of Myrina. A white marble vessel is described as being of early-Christian style, among whose reliefs is a representation of Eve, one of Charon, of Jonah, of the Ephesian Artemis. The third object mentioned is a bronze amulet in the form of a cross. These three, together with a portrait bust kept at Denisli, are to be sent to Constantinople.

Two inscriptions from Laodikea are published in the *Athen. Mittheil.*, 1891, pp. 144–146.

MAGNESIA (on the Maiandros).—Dr. DÖRPFELD has returned to Athens from Magnesia, and reports that the German School has explored the whole

enclosure of the Temple of Apollo, in which many inscriptions were found. Around it stood porticoes and buildings for the functionaries of the sanctuary. The excavations at the theatre have proved its resemblance to the theatre of Tralleis, and that it was altered in Roman times.—*Athenaeum*, Feb. 21.

NYSA.—**GREEK INSCRIPTIONS.**—Near Nysa, in Phrygia, Messrs. Von Hil-ler and Kern have discovered a Greek inscription containing three documents of the time of the Mithridatic war, viz., two letters from King Mithridates and one of Caius Cassius, governor of the Roman province of Asia. They will be published by Professor Mommsen in the next number of the *Athenische Mittheilungen* of the German School at Athens. Appian always styles this Cassius, Lucius; but it would seem incorrectly. All three parts of this inscription refer to a certain Chairemon of Nysa and his sons. In the letter of the Roman general, Chairemon, a friend of the Romans, appears as making a gift of corn to the Roman army, and he is warmly thanked. The two letters of Mithridates offer a reward to whoever takes Chairemon and his sons, dead or alive, since they, as friends of the Romans, are enemies to himself. Chairemon with his sons took refuge first at Rhodes, afterwards in the asylum of the Temple of Artemis at Ephesus.—*Athenaeum*, May 2.

OMARBEILI.—**A STATUE OF NERO.**—In Omarbeili near Eirbeli, between Magnesia and Tralleis there was found a headless military statue, two met. high, on a base with the following inscription in two lines: Νέρωνα Κλαυδίου θεον | Κλαυδίου Καίραπος νιόν. The emperor wears a coat of mail decorated with two griffins facing one another with a row of small aglets beneath which are the usual leather bands, showing the undergarment. Over it slung to the girdle is a garment, partly covering the griffins, which Rohden (*Bonner Studien*, p. 5) had traced back only to the time of Hadrian. The feet have sandals and the mantle hangs from the shoulder. The head, the right arm (which has since apparently been found, *Nea Smyrnη*, 1890, No. 4255) and the left fore-arm are wanting. There is brown color on the breastplate and red on the sole. The right leg is supported on a tree-trunk with a horn of plenty. The statue has been taken to Smyrna.—*Athen. Mittheil.*, 1891, p. 148.

KRETE.

MOUNT IDA.—**ARCHAIC ANTIQUITIES.**—On Mount Ida some peasants have found fragments of bronze votive shields, lamps, and archaic *figurini*, similar to those discovered at the shrine of Zeus a few years ago. It would appear that there are other grottoes in the mountain, now being searched in a disorderly fashion by the shepherds and peasants, which also contain votive offerings.

ARVI.—Other unauthorized diggings are now going on at Arvi, identified by Pashley as the site of the temple of Jupiter Arbius, where, according to

Spratt, was found "the elaborately sculptured sarcophagus presented by Admiral Sir P. Malcolm to the Cambridge Museum, and figured in the first volume of Pashley's work."—*Athenaeum*, May 16.

MYKENAIAN WARE.—Sig. Paolo Orsi has published a treatise on Cretan urns of the Mykenaian style (*Urne funebri Cretesi dipinte nello stile di Micene*) and Dr. Furtwängler in presenting it at the January meeting of the *Archäolog. Gesellschaft* in Berlin, called attention to the fact that it illustrated an entirely new kind of Mykenaian ware. In one urn the sloping roof is of especial interest in illustrating the construction of houses of the Mykenaian period, and equally so is the beginning of a use of profiles. The style of the paintings is in harmony with the theory that the so-called Graeco-Phoenician vases of Cyprus are immediate successors of the Mykenaian.—*Woch. Klass. Phil.*, 1891, No. 9.

EUROPE.

GREECE.

THE BRITISH MUSEUM PAPYRI.—Since the British Museum published the text of the *Αθηναίων Πολιτεία*, attributed to Aristotle, from the papyrus ms. which lately came into its possession, inquiries have been made as to the nature of the other unpublished papyri of a literary nature which are now in the possession of the Museum, although they are not of such extraordinary interest as rumour had for some time been asserting. A volume containing their texts, or, in the case of works already known, collations of their texts, will appear shortly.

1. Homer, *Iliad*, II 101-IV 40. A papyrus of late date, which has been in the possession of the Museum for some years, but has not yet been published. It is in book form, not a roll, and on three of the blank leaves is written part of a work on grammar, entitled *Τρύφωνος τέχνη γραμματική*.

2. Homer, *Iliad*, III, IV, fragments. A late papyrus, containing about sixty lines of book III and the greater part of book IV.

3. Homer, *Iliad*, XXIII and XXIV, fragments. An early ms., perhaps of the first century B. C. It consists of a multitude of small fragments, but portions of most of the lines in both books survive.

There are also some other unimportant fragments of Homer, *Iliad*, I, V, VI, XVIII.

4. The first half of the third epistle of Demosthenes, in a minute and very early hand.

5. On the same roll of papyrus at the last, the conclusion of an unknown oration, which has not been identified with certainty, but may be the speech of Hyperides against Philippides.

6. The oration of Isocrates, *De Pace*. The first half is fragmentary, but the rest is complete.

7. Seven poems (with fragments containing the titles of two more) of the almost unknown writer Herodas. The poems are short, averaging about a hundred lines each, in scazon iambics, and mostly consist of humorous sketches of every-day life. The ms. is a somewhat late one.—*Athenaeum*, Jan. 31.

Since the above was put into type the volume has been issued, under the editorship of Mr. F. G. Kenyon, aided by Messrs. Rutherford, Sandys, Hicks and Jebb. It contains, in addition to the fragments here named, a portion of an abridgment of what seems to be Tryphon's *Ars Grammatica*, written on the *verso* of papyrus No. cxxvi. There are nine excellent auto-type plates of facsimiles. With this volume and former publications, named in the preface, all the papyrus mss. of literary works in the British Museum have now been given to the world.

HANDBOOK OF GREEK ARCHAEOLOGY.—Mr. A. S. MURRAY, keeper of Greek and Roman Sculpture in the British Museum, is engaged on a handbook of Greek Archaeology, which will treat in detail, and with many illustrations, of sculpture, vases, bronzes, gems, terracottas, and mural paintings.—*Academy*, May 16.

AN ITALIAN SCHOOL.—The Greek government has granted a piece of land for the proposed Italian School at Athens. The site chosen is near the military hospital, and not far from the buildings of the British and American Schools.—*Academy*, Sept. 20.

THE ARTIST KRESILAS.—At the last *Winckelmannfest* (Dec. 1890) Prof. Furtwängler enumerated a number of works which should be attributed to the artist Kresilas. These are: (1) the well-known herm of Perikles; (2) the statue of the wounded Amazon, ascribed to him by Jahn, the three statues preserved being probably part of a votive monument at Ephesos; (3) a marble head in the Berlin museum (*Ant. Skulpt.* 311) similar in style and conception to the Perikles; (4) the Diadoumenos whose head is in Kassel and Dresden, which has no connection either with the Polykleitan or the Farnese Diadoumenos, and whose body is preserved in two small copies (terracotta, *J. Hell. St.* 1885, pl. 61: marble, Berlin); (5) a youthful helmeted head of Ares, known from numerous replicas (e. g. in the Louvre, *Arch. Anz.* 1889, 57), whose body is probably repeated in a statue of the Villa Borghese; (6) a Diomedes in Munich (*Glypt.* 162), attributed on independent grounds to Kresilas both by Löschke and Studniczka; (7) the so-called Alkibiades in the *Sala della Biga* at the Vatican, perhaps the statue of a runner; (8) the Athena Velletri in the Louvre and its replicas; (9) the Rondanini Medusa in the Glyptothek (Munich) where the artist's individuality is very apparent; (10) a Diadoumenos head in the Petworth collection, a

late and elegant work of the master. There is so strong a relationship between all these works that they cannot be explained otherwise than as the work of a single artist. These traits are especially shown in the form of the eye, the structure of the forehead, the style of the hair, the shape of the lower face and its expression, as well as in the appearance of both body and drapery and finally in the size of the head. This artist was certainly influenced by Polykleitos, but internally he comes closer to Myron from whom he also borrowed some external traits. The works thus confirm what Brunn had recognized from literary evidence.—*Woch. f. Klass. Phil.* 1891, 6.

THE ARTIST THRASYMEDES.—Kavvadias in the *Δελτίον* (Apr.-May) shows that he arrived independently at the conclusion reached by Gurlitt (*Arch.-Epigr. Mittheilungen*, XIV, p. 126) that the Thrasymedes mentioned in the Epidaurian inscription 'Εφ. Αρχ. 1886, p. 145 ff. as having undertaken decorative work in the temple is identical with Thrasymedes of Paros who made the statue of Asklepios.

THE PAINTING OF GREEK SCULPTURE.—At a meeting of the *Société des Antiquaires* on Feb. 18, an interesting discussion took place regarding the painting of Greek sculpture. M. Nicard adopted the opinion of Petronius who affirms that it is a mistake to bring forward a passage of Plato in support of the theory that Greek statues were completely painted; whereas, according to M. Nicard, painting was used only for accessories. M. Collignon referred to Plato's mention of encaustic painting on statues, to the inventories of the Erechtheion mentioning them and to traces on Asiatic statues. M. Guillaume referred to the fact that the statue of Augustus was entirely painted and M. Martha recalled the complete painting of terracottas.

ARGOLIS.—ARCHAIC INSCRIPTION.—An important ancient Greek inscription has been found in Argolis, in archaic letters of peculiar shape, with dialectic forms analogous to some forms of Cretan archaic dialect.—*Athenaeum*, May 16.

ATHENS.—THE PEIRAEUS.—While the excavations in the Roman *agora* have for some time ceased, the work of lengthening the Peiraeus railroad has already given some archaeological results. In the neighborhood of the Theseion the trenches have not been dug deep enough to lead to any discoveries, but near the station of the railway which is being built between the Demarchy and the Πλατεία Όμονοις something has been found. In the first place there were uncovered a large number of ancient tombs made especially of roof-tiles, which confirm the placing of the ancient city wall a little south of the Demarchy. It can thus easily be recognized from the strata of earth in the deeper graves that north of the city walls there used to be a valley-like depression with a small rivulet whose existence might have already been conjectured from the horizontal curves of Kiepert's

plan. Some walls of various periods and uncertain use also came to light.—*Athen. Mittheil.* 1891, p. 140.

THE AGORA.—A considerable and very well-preserved part of the Agora has been uncovered but the greater part of the ruins remain hidden under the old mosque which at present serves as military bakery.—*Chron. des Arts*, 1891, No. 7.

SITE OF THE THESEION.—Dr. DÖRPFELD has communicated to the German Institute at Athens his opinion that the newly discovered "Constitution of Athens" furnishes us with an important topographic indication for the real position of the Theseion. The present so-called Temple of Theseus at Athens was, according to Dr. Dörpfeld, most probably the Temple of Hephaistos, mentioned by the ancients as existing in the *Kolonus agoraios*. From the papyrus-text, however, it seems likely that the Theseion was on the northwest slope of the Akropolis.—*Athenaum*, April 4.

A WORK BY BRYAXIS.—In the continuation of the railway a pedestal was found bearing on three sides reliefs representing a horseman and a tripod, on the fourth side the inscription :

Φυλαρχοῦντες ἐνίκων ἀνθιππασίᾳ
Δημανέτος Δημέτο Παιανίες
Δημέας Δημανέτο Παιανίες
Δημοσθένης Δημανέτο Παιανίες
Βρύαξις ἐπόησεν.

On the pedestal is a raised arch with a hole in it, perhaps to fasten a tripod or a column. This pedestal is described and discussed by Kavvadias and further discussed by Lolling. It was probably (with the object upon it) an early work of Bryaxis, before he was engaged with Skopas in adorning the Mausoleion. It commemorates not one joint victory of Demainetos and his two sons, but three victories.—*Δελτίον*, Apr.–May, 1891.

THE KERAMEIKOS.—The General Commission began to excavate in the Outer Kerameikos, northwest of the Dipylon. Three layers of graves were found. The lowest and earliest belongs to about the 7th century B. C. Here the bodies were buried, not burnt. Vases of the "Dipylon" style were found in and on these tombs. Two small lions of Egyptian porcelain with hieroglyphics, and ivory figures of nude women of oriental workmanship also occurred.

The second stratum belongs to the times before the Persian invasion. Here the bodies were burnt.

The third stratum belongs to times not later than the fourth century B. C., and the bodies were not burnt.

Besides the objects in and upon the tombs, many fragments of pottery were found. One *ostrakon* is inscribed *Χαραθιππος Αρρι . . .*, evidently a witness to the ostracism of the father of Perikles.

The *Δελτίον* for April–May reports that in the outer Kerameikos further tombs were excavated. One tomb resembled that of Vourva. Several "Dipylon vases" were found.

INSCRIPTIONS.—In excavating for the underground continuation of the railway from the present station to the Place de la Concorde several inscriptions were found. One is dedicatory, belonging to the end of the third century B. C., and is here published. In the same place were found three decrees inscribed on one slab, and several other decrees. In four of these decrees the temenos of *Demos and the Graces* (*τὸν Δήμου καὶ τῶν Χαρίτων*) is mentioned, the site of which is therefore now fixed. These inscriptions are all published and discussed by Dr. Lolling in the *Δελτίον* for April–May. Two inscriptions are in honor of Eumaridas son of Pankles of Kydonia. They bear the dates of the archons Heliodoros and Archelaos, who seem to have held office in 217 and 216 B. C. respectively. The third decree on the same slab is in honor of Charmion, son of Eumaridas, and his son Eumaridas. The date is the archonship of Phanarchides, probably early in the second century B. C. The fourth decree is in honor of Nikeratos, son of Nikeratos, of Alexandria. Ptolemy is mentioned as *Στρατηγὸς ἐπὶ Κύπρου*, which fixes the date before 173 B. C. The fifth is in honor of Timarchos of Salamis and belongs to nearly the same date, as do also the other fragmentary decrees found in the same place.

Besides publishing and discussing the inscriptions mentioned above, Lolling publishes and discusses the following in the *Δελτίον* for April–May:

Γάιον Καρρέιαν Γαίο[ν νιὸν Σεκοῦδον φιλο-
καίσαρα τὸν ἐπώνυμον ἀρχούτα καὶ ιερέα
Δ[ρο]ύστου [ἱπατού
[η ἐξ Ἀρέιου πάγου βουλὴ καὶ ἡ βουλὴ τῶν Χ]
καὶ ὁ δῆμος κτλ.]

This C. Carinas was probably made archon for the year 66 A. D.

Letters of Hadrian and Plotina.—Professor Koumanoudis is going to publish a highly interesting inscription discovered in excavating the old market of modern Athens. So far as preserved the inscription consists of three parts: 1. A letter written in Latin by the widow of Trajan, the Empress Plotina, to her adopted son Hadrian. He is entreated in the name of the then head of the Epicurean School at Athens to promulgate an edict granting the privilege that the succession of the School should not be confined as hitherto to Roman citizens, but also be open to Greeks if among them men competent are found. 2. A letter of Hadrian's to Plotina in which he informs her that he concedes the privilege asked by her for the Epicureans. 3. A Greek letter of Plotina, in which she announces with pleasure to the president of the Epicureans, Popilius Theotimus, the

success of her mediation. She at the same time advises him to take care that only the most distinguished members of his school should be chosen as successors of Epicurus. This inscription, which for the first time informs us of the interest felt by Roman ladies of high rank in the Epicurean philosophy, widely diffused of course at Rome among the men, will be published by Prof. Koumanoudis in the journal of the Athenian Archaeological Society.—*Athenaeum*, Jan. 17.

ADDITIONS TO THE NATIONAL MUSEUM.—The *Δελτίον* reports as follows the additions to the National Museum.

Oct.—The National Museum received 17 numbers from Rhamnus, chiefly fragmentary sculptures and inscriptions; eleven numbers from the tomb in Petretza, chiefly ceramics; vases and fragments from the tomb at Marathon; a marble hydria and a headless stone dog from Laurion.

The numismatic museum has been transferred to the Academy under the charge of J. Svoronos.

Nov.-Dec.—The National Museum received a large number of vases from various places. Bacchic subjects seem to predominate. The museum also received a few coins, and a variety of objects from the excavations at Thespiae and at Lykosoura. Those from Thespiae are chiefly small bronze objects and coins; those from Lykosoura chiefly fragments of sculptures.

The arrangement of the National Museum and the work and the catalogue have been progressing during the year. The collection of Egyptian antiquities given by Johannes Demetrios is to be arranged in the National Museum.

Jan.-Feb.—The National Museum was increased by 99 numbers, including a collection of 79 numbers, chiefly vases, presented by Stavros Andropoulos. One vase (Dumont, *Céramiques de la Grèce*, 1, pl. 18) represents the combat of Herakles with Busiris; another black-figured Achilles lying in ambush behind a fountain, when he is discovered by Polyxena, and a third the metamorphosis of the companions of Odysseus. The museum also received 8 numbers (vases and terracottas) from Thorikos, nine (chiefly lekythoi) from Vari, the Plotina inscription (Εφ. Αρχ. 1890, p. 141), a relief from Larissa with traces of color, and the Naxian relief of the birth of Christ (Εφ. Αρχ. 1890, p. 19).

The work of arrangement and cataloguing goes on in the museum.

March.—The museum received two life-size marble heads and a sepulchral urn bearing the inscription Πιστόδωρος Απολλόδωρος Εροιάδαι and a relief of two men greeting each other.

April-May.—The museum received a sepulchral marble hydria with relief, and three other reliefs, two of which are of Roman times.

DELPHOI.—By the Bill presented to the Greek Parliament, in consequence of the acceptance of the convention between France and Greece

regarding the excavations of Delphoi, the cottages and other immovables in the Commune of Kastri will be evacuated, and the occupants compensated by a sum to be paid by the French Government. The Greek Government only pledges itself to secure the inhabitants a sum of 60,000 drachmas. The French acquire the right to excavate in the whole of the district. Every object found belongs to the Greek nation, the French retaining the right for five years to make casts, and priority in publication of the results of the excavations. After the conclusion of the explorations the lands abandoned fall to the Greek Government.—*Athenaeum*, April 4.

EPIDAUROS.—**NEW EXCAVATIONS.**—The *Δελτίον* (Jan.–May) announces that excavations were commenced at Epidaurus by the Archæological Society under the charge of P. Kavvadias in order to complete the discoveries about the temple of Asklepios. The foundations of a Doric peristyle, apparently belonging to an inner court, were found; a part of these foundations had been subsequently covered by the erection of an Odeion of Roman date. According to the last report the *κοιλον* and orchestra of the Odeion had been completely excavated and the excavation of the stage was in progress.

ERETRIA.—**EXCAVATIONS BY THE AMERICAN SCHOOL.**—*History.*—The Eretria of ancient Grecian history is now known as Aletria, or Nea Psarà the latter name owing its origin to the Psariotes, who settled here during the early part of the present century. Excepting Chalkis, the present capital, Eretria, under various names, has always been the leading town on the Euboian Island. In 500 b. c. it was completely destroyed by the Persians under Datis and Ataphernes, because it had incurred the anger of Darius by assisting the Athenians in succoring Miletus. It was rebuilt in time to be represented by seven ships in the naval engagements of Artemision and Salamis. At the battle of Plataia also Eretria furnished a considerable number of hoplites. After the freedom of Euboia from Athenian dominion it joined the Attic League and was active in the struggle against Macedonian supremacy. Since 198 b. c. the Romans, Turks and Greeks have successively possessed the whole island, and therefore Eretria.

City.—During the past winter the American School has been carrying on excavations and topographical investigations in the town. Three parallel streets, about a quarter of a mile in length, extending almost due north and south, intersected at right angles by three others somewhat shorter, comprise the present territory of Eretria; and four hundred people who live in one-story, tile-roofed huts represent its population. It is bounded on the south and west by the Euripos. A block of marble bearing an inscription in honor of a liberal citizen marks the site of an ancient gymnasium. A little to the north of the present town is the Akropolis, which on all sides except the southwest, is surrounded by well-preserved remains of beautiful

polygonal walls. There are also traces of a latter Grecian wall built of quadrangular blocks of stone. In several parts of these walls there is Roman patchwork.

Theatre.—Between the town and the Acropolis is an old theatre which heretofore was to be identified only by the artificial mound surrounding it, and a few of the stone seats that appeared above ground. In February the American School began excavations on this site, and has so far laid bare a large part of the stage, orchestra and seats. The stage is approximately nine feet high, and in the rear of it are five rooms. Its length is between fifty and sixty feet, and its breadth about seven feet. Its foundation is wholly of porous stone with superstructures of marble, some of which show that the theatre had been repaired and perhaps remodeled by different generations of the Greeks, and subsequently of the Romans. Below the stage-building is a low narrow platform, with an arch through the middle of the *skenengebäude* behind it. It is hoped that considerable light will be thrown by it on the construction of the Greek stage. The peasants, not knowing a better use to make of the marble remains found here, have long since burnt up the most of them—statues and inscriptions indiscriminately—in making lime to be used in the construction of their huts.

The most puzzling discoveries brought to light by our excavations have been two tunnel-like arches in the theater, the larger extending from the front of the stage under the third of the five rooms above mentioned, and the smaller, from the center of the orchestra circle toward the stage.

Another department of work, has been the tracing and measuring of the city walls, noting their towers, peculiarities of construction, the character and quality of the stones, and mapping everything of archeological significance. This work has quite satisfactorily proven that Old and New Eretria occupied the same extent of territory. The best remains of the walls and towers whose general character represents several periods of history are those immediately surrounding the Acropolis. Here the stones are polygonal, regular courses of masonry occurring only in the towers.

The graves of Eretria found along the "Sacred Way" to the East extend on either side for miles in regular lines. The place seems a burying ground for the whole region. Then the presence of the names of other cities on the tombstones shows that even strangers were brought here for interment. These graves are of all epochs. Sometimes as many as four were found, one above the other. A foot or two below the surface, are the poor Byzantine graves made of pottery. One slab is laid flat on the bottom of the grave, then two others lean together over the body forming an equilateral triangle. Just below these, sometimes only a few inches, appear the rectangular Roman graves, made of slabs of stone, well fitted, but often showing plain indications that the stones had been used in some previous

structure. Lower still, come the Greek graves of a good period, and lowest of all, six feet and more deep, the archaic ones.

While the archaic tombs have almost invariably an east and west direction, the next in order of time are frequently due north and south, and the Roman and Byzantine seem to be put at any angle which was most convenient.

In the Greek graves proper we made our richest find. For it is this series which in Eretria sometimes contains those wonderful white vases only found here and in Attica. Other kinds of vases, terracotta figures and masks, gold and silver ornaments are also numerous. The archaic graves yield a few archaic vases.

One grave, contrary to the rule, was not filled with earth, so the bones of the skeleton could be seen. Right where the breast of the figure had been, lay a mass of more than two ounces, more than two hundred gold leaves. Thin gold plate had been cut into the shape of oak and ivy leaves, and all the veins of the natural leaf were carefully marked upon them. There were six graves in this group. Two of them had been robbed in antiquity; but the grave on the opposite end of the structure, which corresponded in position to the one just described, contained a rich treasure.

A few vases of good Greek workmanship, a terracotta mask of the god Pan, and some terracotta statuettes came forth; and, the following morning seven gold crowns. With these were found two specimens of the stylus, and a pen which from its appearance might have been made fifty instead of twenty-three hundred years ago. Then, on the slab which covered the grave beside this, was an inscription stating that here was buried the daughter of an Aristotle. Soon it was rumored that this richest grave was that of Aristotle the Stagirite! Further excavation yielded less. But from one grave came a beautiful gold ring with a rampant lion as a seal. Another yielded ear-rings: two golden doves swinging in a hoop of gold. The eyes are of precious stones, the feathers of granulated gold work. Precious stones are set in the wings and the breasts, and the feathers of the tails are so arranged as to move as the pendant swings.

Perhaps the most interesting find, archæologically, are the white vases, the lekythoi, two of which are as fine as any known. They form an important link in the chain of evidence which shows the close connection which existed between Athens and Eretria. Were they made in Athens, and exported to Eretria, or did they come from an Eretrian studio?

To these must be added a marble head, and a marble statuette of excellent workmanship, a large number of vases of greater or less merit, several bronze dishes, and a few coins and terracottas. All these now rest in one of the private rooms at the Central Museum in Athens. Finally there were

found thirty-two epitaphs, which will be published in the JOURNAL.—N. Y. *Independent*, April 23 and 30.

THE GRAVE OF "ARISTOTLE."—The New York *Nation* publishes the following letter dated Athens, March 12: "Contrary to my wishes, the news has already leaked into the papers here that I have discovered the grave of Aristotle. As I am very anxious that no sensational report be spread, not warranted by conscientious scientific investigation, I feel bound to make public at this juncture the grounds upon which this premature conclusion has been arrived at.

" During the excavations which have been carried on by the American School of Classical Studies under my direction on the site of the ancient Eretria, I was making tentative excavations in the neighborhood of the city, in order to discover the temple of the Amyrinthian Artemis. I came upon beautifully worked marble foundations, which, however, proved to be the enclosures of a family grave, such as exist in considerable number about Eretria. But these walls were of such workmanship and magnificence that I concluded they must be the finest graves in the neighborhood. After much digging, and opening of two graves, we came upon one within this precinct which contained a number of articles (twenty-three), among them six diadems of pure gold and one laurel wreath of pure gold about the head; furthermore, a most interesting specimen of a writing-pen in silver, and two styluses of the same material; also a statuette of a philosopher, with hands folded, in terracotta.

" It seemed evident to me at the time that the person here buried was a man of literary pursuits, and furthermore a man of considerable note. When, in the grave adjoining, containing the remains of a female member of the family, an inscription was found, [B]ΙΟΘ [A]ΡΙΣΤΟΤΕΛΟΥ, the tempting question flitted through the mind, whether the gold-wreathed philosopher buried with such distinction was not the famous Stagirite? This grew still more tempting when one bore in mind that Aristotle died at Kalchis in the adjoining city to Eretria. Finally, Christodorus describes a statue of Aristotle, which he saw in a gymnasium at Constantinople, as "standing with hands folded together," which corresponds to the unique terracotta found in the grave. According to Prof. Richardson, the inscription goes back to the third century B. C.

" This is an outline of the facts connected with the discovery. But I should like to refer to the following points which militate against the identification: first, that Kalchis is not Eretria, though it adjoins it, though graves run almost continuously from Kalchis as far as Bathia, two hours beyond Eretria, and though one must not assume that these were the same distinct and inimical communities after the Macedonian period which they were in the previous centuries. One must further remember that there

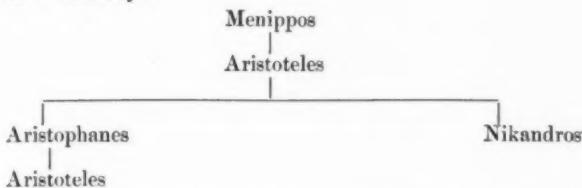
were several Aristotles in antiquity, and that the daughter of Aristotle by his wife Pythias is mentioned in his will, and that her name was Pythias, not Biote: though he might have a daughter by Herpyllis. Finally, research has not yet considered and settled the question whether the terracotta figures in graves had any such *direct* reference to the deceased as the statuette of the philosopher in the grave in question might tempt us to believe existed in this case; though we can, even now, maintain that a general relation subsisted, such as that of ephebi in graves of youths, children in children's graves, and women with articles of toilet in those of women.

"These are, on the whole, the facts which I can at present make public. Perhaps more light may come to us.

"CHARLES WALDSTEIN."

The real date of the Eretrian Aristotle.—We take the liberty of quoting the following from a private letter to the editor, as it may help to settle the question of the date of the Eretrian Aristotle and to make an identification with the philosopher impossible.

"I forgot to tell you the other day that probably his (Waldstein's) Aristotle has turned up in an Eretrian inscription. I have been saying that it was pretty sure to do so, if enough inscriptional matter were at hand, and this week I was turning over the Εφημ. Ἀρχ. for 1887 and came on a long list of names among which are two Aristotles (the name occurs four times) both from the same district. They would seem to arrange themselves in this way :



Tsuntas thinks the inscription belongs to the beginning of the second century B. C. but ran over a series of years. If the above table is right the Menippus-Aristoteles would go back quite as far as the father of Bioto; indeed might be the very man. Hence the philosopher theory may be safely laid upon the shelf of undigested notions."

KAMBOS.—BEE-HIVE TOMB.—A bee-hive (Οόλος) tomb has been discovered near Kambos in the deme Abia, a little southeast of Kalamata. The top has fallen in, and there is some hope that the tomb has not been plundered.—Δελτίον, March 1891.

MARATHON.—The Δελτίον for April–May reports that excavations were begun again in the tomb of the Athenians at Marathon with a view to

more complete investigations, after which the tomb is to be restored to its former appearance.

MEGALOPOLIS.—Excavations in the theatre have been renewed and will be reported in our next issue. Meanwhile the *Athenaeum* of May 30 publishes the following letter: "In the last number of the *Journal of Hellenic Studies* was published a provisional plan of the theatre at Megalopolis, now in course of excavation by the British School at Athens. It will be remembered that the most interesting feature in this plan was formed by the *scena*; it is of fourth century structure, and is remarkably well preserved up to a certain height; and upon the way in which it is restored the whole question now in dispute with regard to the existence of a raised stage in the Greek theatres of early period may be said to turn. According to the restoration there given by the excavators, it was a raised stage in the strictest sense of the words, approached by a flight of six steps from the orchestra, and entered by three doors from the stoa behind it; thus it appeared to settle the question once for all. This restoration, especially as regards the existence of a raised stage, was disputed by Dr. Dörpfeld in the *Berliner Philologische Wochenschrift* for April 11th and 25th. He maintained that the structure of which they formed the basis must be restored as a high wall or colonnade—the *scena frons*. Instead of continuing our controversy, we wish to make public at once, in a common statement, certain facts which have, for the most part, come to light during the continuation of the excavations this spring. The English excavators wish to acknowledge that their significance was first pointed out by Dr. Dörpfeld during his visit to Megalopolis.

"1. The wall bearing the three thresholds must be of later date, both from the manner of its construction and from the fact that it has, built into its foundations, bases (*in situ*) corresponding to the bases of the stoa behind. This evidence for the height of the steps therefore disappears.

"2. Of the steps facing the orchestra, and restored as six in the provisional plan, the fourth and fifth have actually been found; but it appears that the lowest three steps were not part of the original plan, but were added in consequence of a change in the level of the orchestra. There may be a difference of opinion as to when this change was made.

"3. On the fifth or top step there are indications that columns have stood; some drums of columns lie near, and also some pieces of Doric frieze and architrave, which correspond in measure to the slabs of the steps. Dr. Dörpfeld therefore restores this step as a stylobate, carrying columns about 20 ft. high, with entablature to correspond.

"The English excavators wish to consider all this evidence carefully, and to search for more before expressing a final opinion as to all details, and as to the chronological relation of the various parts. They will also

require the assistance of an architect upon the spot before any final publication is possible, as the evidence is extremely difficult and complicated. They feel no doubt that there exists at Megalopolis the material necessary for determining the original plan of the *scena*; and in the *Journal of Hellenic Studies* for the current year the evidence in favor both of their view and of Dr. Dörpfeld's will be carefully sifted.

WILHELM DÖRPFELD.

ERNEST A. GARDNER.

W. LORING."

MYKENAI.—The excavations of the archæological society at Mykenai were discontinued in last December. On the Akropolis foundations of houses of the Mykenean epoch were found. In one of these were many bronze objects. A paved road leading from the Lions' gate to the upper part of the akropolis was discovered. A number of bronze utensils were found in a cistern. A bronze statuette of a man was found. Two tombs were found and investigated outside of the Akropolis. The entrance to one was adorned with color. In the other were found three gems (Inselsteine) with representations of animals (a lion pulling down a bull, an antelope wounded with a spear, a lion with his head between his legs).

The so-called tomb of Klytemnestra was afterwards investigated by the archæological society (conducted by Ch. Tsountas). Parts of the adornment of the entrance were found, and a drain running, apparently, the whole length of the *δρόμος*.—Δελτίον, Nov.–Dec., March.

NIAUSTA (near).—**A GREEK PAINTING**—M. Heuzey announced on Jan. 16 to the *Acad. des Inscr.* that a Danish archæologist, M. Kinch, had discovered in Macedonia, near the city of Niausta, a Greek painting executed on the wall of a sepulchral chamber. It is well known how rare paintings of the classic period are in Greek lands. The subject is a combat between a horseman and a barbarian foot soldier. The costume of the horseman includes a second yellow tunic with narrow sleeves, under a blue Chiton with red border, a panther's skin used as saddle-cloth, a crimson helmet in the shape of a Phrygian cap, whose frontlet alone has the tone of gold or bronze. The foot-soldier has an almost black complexion; on his head is a white cap similar to a Persian *bashlik*, a green tunie with sleeves, red anaxyrides and an oval buckler. The painting is not of the first order, and appears to have been rapidly executed; but it is remarkable for its wonderful action and lifelikeness. The barbarian seems to cry out as he defends himself; the horse of the Greek, thin, nervous and full of fire, is galloping with great animation. The same characteristics are found in certain vase-paintings and in the battle scenes of Alexander carved on

the Sidon sarcophagi found by Hamdi-Bey: it is an indication of its age.—*Rev. Arch.*, 1891, 1, p. 114.

THEBES.—**AN ARCHAIC RELIEF.**—A relief representing a maiden with the archaic inscription Αμφότο was found hidden in a house near Thebes.—*Δελτίον*, Jan.–Feb.

THORIKOS.—**BEE-HIVE TOMB.**—Investigations at Thorikos were carried on in December by B. Staes. A "bee-hive" tomb like that at Menidi was opened. Fragments of "Mykenai" pottery, two bronze fragments, bones, and ashes were found. The tomb had been opened before. In shape it was elliptical. The *δόρυ* was—in part at least—roofed over by a false vault formed by the projection of each course of stone beyond the course below. Near this was an elliptical structure, 4 m. long by 1½ m. wide, and 1½ m. deep, in form like a "bee-hive" tomb without a top. In this were many black-figured lekythoi and archaic terracottas. There was a sort of door at one end. The purpose of this enclosure is unknown. The objects in it were all broken. Perhaps the enclosure was a receptacle for broken votive offerings.—*Δελτίον*, Nov.–Dec., 1890.

TROIZEN.—All the antiquities discovered at Troizen by the French School have been brought together in a small shelter in the village of Damala. Exception was made, however, for the statue of the Hermes Kriophoros, which has been placed in the national museum at Athens. The importance of this latter sculpture consists in its forming a new type of its kind, different from the Hermes of the artist Onatas, where the goat is carried under the arm, and from that of the artist Kalamis, where it is carried on the shoulder. The Hermes of Troizen is clothed with the *chlamys* and wears the *petasos* on the head; the left hand bears the *caduceus*, and the figure is represented in the act of seizing by the horns the goat standing before it, and of raising it from the ground.—*Athenaeum*, March 7.

ITALY.

PREHISTORIC AND CLASSIC ANTIQUITIES.

PREHISTORIC CITIES OR TERREMARE.—M. Geffroy has recently called the attention of the *Acad. des Inscr.* (Jan. 2) to the importance of Prof. Pigorini's researches among the *terremare* or prehistoric cities of Emilia, details of which have been given from time to time in the news of the JOURNAL. In his opinion the exploration of that of Castellazzo di Fontanellato has shown that these ancient Italic cities were built on the same plan as those of the Etruscans: in both are found the quadrilateral shape, the *agger* and the ditch, the *decumanus* and the *cardo*. These facts, says M. Geffroy, should be brought into relation with the ancient legends "on the foundation of Rome, on *Roma quadrata*, with its augural orientation,

its *agger*, sacred ditch and wood bridge devoid of any iron—on so many remembrances of the bronze age preserved in primitive Rome."

ALTAMURA (near).—AN ANCIENT NECROPOLIS AT CASALE.—At a place called Casale, seven kilom. from Altamura an ancient necropolis has been discovered. Fifty tombs have been opened, equidistant and of similar shape and size. Their contents are of small importance. Near by are also traces of isolated tombs at three points.

Cav. Jatta while considering the discovery of but slight archaeological interest points out its historical and archaeological importance. It is by such discoveries that we discover the sites of the towns that arose in ancient times around the great cities and were dependent upon them, demonstrating over what a broad and populous territory these cities held sway. The vases found in the tombs belong to the close of the third century B. C. and appear to be all of Apulian manufacture, similar to the Ruvo vases.—*Not. d. Seavi*, 1890, pp. 357–61.

AMELIA.—A PREHISTORIC TOMB.—In the territory of Amelia under an accumulation of stones was found a stone box formed of six slabs of stone (67 × 41 × 40 cent.) carefully joined. Within it were five ossuaries, four accessory vases, five unguent vases and a lance cusp. All the vases are in good preservation. Inside one ossuary were two fibulas, a belt-clasp, a ring, and two bronze slabs. Four of the ossuaries are with heavy body, without handles or foot, with a short neck and projecting mouth: they are of red paste, hand made, badly cooked and without decoration. The covers are turned, of finer clay, with brown varnish, well-worked with foot and handles, of campaniform shape. Of the smaller vases one is remarkable for a palmette decoration around two concentric circles, itself inclosed within a band of five oblique lines. The ornaments are few in number. A silver fibula is of the Cenisola. Tombs of a still more ancient type have been found in this region, contain grains of amber and gold objects. The present tomb has been purchased by the Minister of Public Instruction for the museum at Genoa.—*Not. d. Seavi*, 1890, pp. 368–70.

APICE (Apulia).—MEDIAEVAL AND ANCIENT REMAINS.—Sig. F. Colonna reports in *Not. d. Seavi* (1890, p. 393–5) on various discoveries and investigations of minor importance in the territory of Apice. Such are some bronze statuettes of Hercules, some tombs of the time of Constantine, ruins of buildings, a Christian inscription of considerable length, Consular and other coins. There are the ruins of several monasteries: such are; that of S. Lorenzo al Bosco, erected in 792; that of the Franciscans; that of S. Antonio, including a cloister.

ARICIA.—DISCOVERY OF ITS WALL.—Prof. Lanciani has discovered the fortified wall of Aricia, near Rome, constructed by Sylla, after the new military colonization. The walls extend over a length of 700 metres and

have a mean height of 3.50 met. The general plan is that of a parallelogram whose long sides are parallel to the Via Appia. There remain the long western side and one half of the north and south sides, with one of the gates.—*Chron. des Arts*, 1891, No. 10.

BENEVENTUM.—The city of Beneventum, whose important monuments are so unfamiliar is to be illustrated finally by a competent hand in the following fully illustrated work which appears in monthly instalments: *I monumenti e le opere d'arte della citta di Benevento, lavoro storico, artistico, critico, dell'ingegnere architetto ALMERICO MEOMARTINI*, in-8o, pubbl. mensile. Benevento, de Martini, 1889-91.

BOLOGNA.—**THE LIMIT OF THE ITALIC NEOROPOLIS.**—Sig. Brizio reports in the *Scavi* (1890, pp. 371-3) the finding of four tombs in the Nanni property outside the Porta Isaia, opposite the Arnoaldi property, 138. met. s. and 3 w. of the Guglielmi house. In an area of a hundred metres only these four tombs came to light, two for inhumation and two for cremation. Beyond the last of these a trench tomb had been begun and never finished, probably through the disuse of the necropolis. To the north there were no traces of tombs. Consequently here appears to be the western boundary of the Italic necropolis. As yet the trench which marks its consecrated limits has not been found. The fact is the confirmation of excavations made in 1888.

BOSTEL (Venetia).—**A VILLAGE OF THE VENETI.**—At this place have been uncovered remnants of huts and their contents which evidently belonged to a rude and barbarous tribe of the Veneti, both agricultural and war-like in character. The village had been destroyed by fire, probably by the Romans.—*Not. d. Scavi*, 1890, pp. 293-4.

CASTELLUCCIO.—Comm. Gamurrini reports as follows on some excavations near Chiusi: "In the territory of Chiusi, west of the hills separating the valley of Orcia from that of Chiana is a place called *le Foci* as *Fauces* used to be the name for the easiest pass. Here was anciently a passage for Italics and Etruscans, who fortified it from the beginning and who inhabited the heights above, now called *Casa del Vento*. They then surrounded it with solid walls of great square blocks, a piece of which has been discovered to the west. Cav. L. Micali, the owner of the place and of the medieval fort called Castelluccio . . . has made many excavations and after having opened and examined the large necropoli, the city walls and various antiquities, believes this to be the *Camars vetus* or the *Clusini veteres* noted by Pliny. It is at all events certain that in these *foci* the Italics first established themselves and were then succeeded by the Etruscan culture. Three years ago Sig. Micali gave to the University of Siena the vases, bronzes and Etruscan inscriptions that had up to that time been found. Since then many other objects have been discovered in the necropolis and pre-

served on the spot. There are numerous vases of black *bucchero*, some of them impressed in the Phoenician or Carthaginian style and with the reliefs of lions, panthers, *etc.*, with which the archaic Etruscan vases are decorated. There is no lack of Greek vases from the severe black-figured style to the red-figured vases from Attica. The antiquities show the place to have flourished from the remotest times down to the third century B. C. when it languished and finally became extinct before the Imperial period.

Two years ago a tomb was found closed by a large block of sand-stone with Etruscan inscriptions on the front and another along the thickness; the latter being the main inscription of the tomb. The short inscriptions on the front contain various names which appear to denote those who were successively buried here. Unfortunately it was not dug out entire and two inscribed fragments were left behind. But even as they stand the inscriptions from the archaïsm are of great value. The main epitaph is incised in the form of a snake: it shows the tomb to be that of Larthia Largienia whose mother appears to have been Tana Situnia. The other lines it is impossible to decipher.—*Not. d. Scavi*, 1890, pp. 300-12.

CHIUSI.—ETRUSCAN ANTIQUITIES.—The vicinity of the lake of Chiusi was dotted in Etruscan times with a number of villages. Of these no traces remain except small groups of tombs which are sometimes met with, especially on the summits of the hills in front of the lake. These tombs are excavated in the slope without regular orientation. A number were discovered during the past year at a spot called *il Ranocchiaio* under the villa of Cav. A. Mazzuoli: from them came jars, vases and four travertine urns with Etruscan inscriptions on their cover.—*Not. d. Scavi*, 1890, pp. 307-8.

CITTADUCALE.—ROMAN REMAINS.—At Cittaducale, where stood the ancient Aque Cutiliae, some *thermae* have been discovered and fragments of inscriptions.—*Athenæum*, March 21.

CIVITÀ-CASTELLANA=FALERII.—A number of new tombs have been opened which date from the third century B. C. and contain terracottas bearing numerous Faliscan inscriptions.—*Rev. Arch.* 1891, 1, p. 241.

CONCORDIA=SAGITTARIA.—MILITARY NECROPOLIS.—Com. Persico has continued work in the part of the military necropolis nearest the city, and, though no works of art came to light, there were found a number of funerary inscriptions of some interest, especially in regard to the penalties for violation. The Batavian Glabruna stipulates for a fine of three ounces of gold to be paid to the fisc. Flavius Ziperga [his full name was probably H. Zip. Pudens, contrary to the *Scavi*, Ed.], of the Prima Martin, Victrix, wishes his violator's head unless a payment of eight pounds of gold be made. Flavius Martidius insists on unredeemable capital punishment. The rest are satisfied with pecuniary compensation.—*Not. d. Scavi*, 1890, pp. 339-344.

FOLIGNO (near).—**A ROMAN TEMPLE.**—Canon Faloci Pulignani reports that in 1888 that on the hill called *Monte Tabor*, near Foligno, he found important remains of an ancient temple with fragments of architraves, columns, sculptures (though the sculptures are a Christian work of about the fourth century) which demonstrate that the temple was of considerable size.—*Not. d. Scavi*, 1890, p. 316.

FORLI.—**A STATUETTE OF HERCULES=BES.**—A small bronze statuette found in digging for a water-conduit in Forli is interesting as representing an amalgamation of Egyptian and Latin deities. It represents a man of low and heavy stature, muscular and with large head, thick beard, turn-up nose, long ears, and rudimentary horns. The skin of a lion (?) covers his neck and back. In his right he appears to hold a purse and in his left squeezes by the head a serpent which twists about his arm. On his head he bears an open lotus. The statuette seems to represent the Egyptian god Bes with some Latin characteristics.—*Not. d. Scavi*, 1890, p. 344.

GREAT ST. BERNARD.—**PLAN DE JUPITER.**—E. Ferrero, who was charged by the Italian government with the excavations on the Plan de Jupiter, at the Hospice of the Great St. Bernard, has issued in the *Notizie degli Scavi* (1890, pp. 294–306), a report on the first part of his excavations during which he cleared the site of the temple of Jupiter Penninus and the entire east side of the plateau. To this he prefixes a summary of previous excavations undertaken, in 1760–64 by Canon Murith, in 1837 by Countess di Sala, in 1838 by Carlo Promis, in 1871–4 by Canon Marquis and, since 1883, by Canon Lugon. In none of these partial excavations was any systematic attempt made to throw light on the topography of the plateau. The excavations of 1890 under Sig. Ferrero have completely uncovered the plan of the temple consecrated by the Romans to the local divinity to which they gave the name of Jupiter. It seems probable that its construction dates from the time of the building of the roads across the pass, concluded only when the conquest of Rhaetia in 15 B. C., made ten years after that of the valley of Dora Baltea, and the beginning of the Germanic wars, had made it necessary to establish regular communications between the new city of Augusta Pretoria and the valley of the upper Rhone, between Italy and the camps on the Rhine. The temple, already in ruins, must have been completely destroyed, when, at the close of the tenth century, St. Bernard made use of its material for the construction of his Hospice at the opposite end of the plateau. But the Carlovingian coins found here confirm the idea that even in the ninth century there remained here a place of refuge for travellers.

The rock on which the temple was founded was of uneven surface and the builders instead of equalizing it, satisfied themselves with cutting for the foundations stepped recesses. The structure consisted of a pronaos

and a cella, the former 2.45 by 5.80 met. the latter with a length of over six metres. The outside measurement of the structure are 7.40 by 11.20 metres. The temple was *in antis* but it is uncertain whether there were columns in front. The walls, 80 cent. thick, were entirely of stone. Within and around it were found many objects, especially some good bronze. Of the coins found some (17) were Gallic, some (30) Roman of the Republican and Imperial periods, and one Carlovigian.

LOKROI.—THE APHRODITE OF MELOS.—M. Ravaission called the attention of the *Acad. des Inscr.* on Jan 23 to a confirmation of his theory regarding the restoration of the Venus of Melos which he considers to have formed part of a group with Ares. Sig. Orsi in his excavations at Locri (Gerace) discovered a terracotta relief which he attributes to the time of Pheidias, on which is a female figure resembling the Aphrodite of Melos, grouped with the figure of a warrior recalling the Borghese Mars or Ares, towards whom she turns and leans upon his shoulders.

LUNI=SARZANA.—ROMAN ANTIQUITIES.—In the *Not. d. Seavi* for 1886 (pp. 5, 35) it was reported that Marquis Q. Gropallo had discovered on his lands, included within the limits of the ancient city of Luni, a number of Latin inscriptions. Among these was the fragment of a Christian inscription ascribed to the ancient church of St. Mark near which there evidently had existed some important public edifice of the ancient city, all the more that at the beginning of last century several Latin *tituli* were found, one being in honor of Augustus, the patron of the colony.

The recent excavations were undertaken within the ruins of the church and, by the removal of a mass of *débris* belonging to ancient buildings, there was laid bare the plan of the church as well as an elevation of over two metres about the apse. The plan is oblong, measuring 30.50 met. long up to the confession by 19 met. wide. The confession is 1.13 met. above the level of the church, and is formed of an apse 7.80 met. in diameter: around it is an ambulacrum which is reached by descending two flights of three steps and is 80 cent. wide and 12 met. long. This ambulacrum is paved with a mosaic in *opus sectile* of good workmanship. In a space arranged between the outer wall and the ambulacrum is a rectangular sepulchral *cassa* ($1.80 \times 0.80 \times 1.10$ met.) covered with large slabs of brown stone. On opening it, was found a body in perfect preservation, which crumbled to dust. [This was undoubtedly the body of the martyr to whom the church was consecrated. The arrangement of a deambulatory around the apse is rare and early, having been found in a few basilicas of the IV and V cent.—ED.] Along the axis of the deambulatory and apse, is cut a passage formed of two parallel walls, probably originally covered with a vault or slabs and forming a crypt-passage under the altar. The apse has seven square-headed windows on whose cornices rest

as many engaged colonnettes. This decoration in brick is adossed to the wall of the original structure, constructed below of large blocks of tufa and above of bricks.

This latter work is of a good period. A semicircular side apse is a posterior addition of rude stone-work. At about four metres from the main entrance rises the square tower which is now reduced to a height of 2.50 met.

The rectangular pagan structure on which the church is based is paved in the centre with slabs of white marble and on the sides with a rough mosaic of white and black slabs forming stars and crosses, like other mosaics from the excavations of Luni mentioned by Promis. A small well was found in front of the side apse.

A trench dug along the axis of the apse through the church uncovered a series of ten piers arranged in two parallel rows: they were used as bases, and eight of them are inscribed—one on all four sides, one on three, and the rest on one side only. An eleventh was found overthrown and out of place: it was hexagonal instead of being rectangular. None of the statues which stood upon these piers have been found in the interior, and only fragments outside.

The longest of the inscriptions reads

EX DECRETO ORDO LVNENS
ET CIVES INMORTALIBVS
BENEFICIIS RELEVATI OB MEMO
RIAM POSTERITATI TRADENDAM
STATVAM COLLOCARVNT LVCILIO
CONSTANTIO PRAESIDI MAVRETANIAE
ET TINGITANIAE V. C. CONSVLARI
TVSCIAE ET VMBRIA E

A bronze statue was erected to L. Titinius: other statues were dedicated to the emperors Carinus, Diocletian, Galérius, Maxentius, to Claudio Sabinus and other distinguished men.

The following are some of the marble sculptures unearthed. Four tors of statues in long togas; two male busts; several heads; two small statues of matrons, of excellent workmanship; a small female statue without head or extremities; a relief with two figures; a large number of architectural fragments, among which the most remarkable are a capital and two pieces of cornice decorated with foliage and flowers in the best classic style. There are some capitals and spiral columns of mediæval workmanship, partly belonging to the entrance of the church, as did also a colossal lion devouring an animal. Beside these marbles, many objects in terracotta, glass, bone, bronze, iron and stone were found, as well as coins.

The ancient building was apparently built of large blocks of tufa and of a construction that carries one back to the time of Augustus. Judging from the inscriptions dedicated in it by the *ordo populusque lunensium* to emperors and important personages, this must have been the main public building of Luni.—*Not. d. Scavi*, 1890, pp. 374-85.

MARZABOTTO.—To the north of the *Piano di Misano*, at the spot marked Q on the plan (*Mon. Ant. Line. II*) a conduit has been found which received and carried off the drainage of the houses on the north side of the Etruscan city. It was preserved along a length of 23.50 met., with an internal measurement of 29 × 63 cent. and was constructed of large blocks of hard travertine, on all four sides. It led toward the river.—*Not. d. Scavi*, 1890, pp. 373-4.

METAPONTUM.—RESTORATION OF ITS TEMPLES.—M. Charles Normand, editor of the *Ami des Monuments*, has published in that review (No. 24, 1891, pp. 87-93) a paper illustrating the twelve drawings exhibited at the *Salon* of 1891 in which he attempts to reconstruct the architectural structures of the ancient Metapontum. In the first plate is the plan of the city with its wall, agora, theatre, temples, streets, suburbs, port and necropolis. A good plan of the *Tavola dei Paladini* is given (No. 16) giving the place of the E. colonnade and of the cella wall, thus for the first time giving an accurate idea of the structure of this temple, which he, following Lenormant, attributes to Demeter. M. Normand indulges in an elaborate sculptural and pictorial decoration of his reconstructed temple, taken from ancient models, the subjects being taken from the myths of Demeter and Persephone. He gives thirteen columns on the sides and six in front, thus a hexastyle peripteros.

MILAN.—REPORT ON THE ADDITIONS TO THE ARCHÆOLOGICAL MUSEUM.—The *Archivio Storico Lombardo* (June 30, 1891, xviii, 2, pp. 415-453) publishes the usual interesting annual report of the objects added to the archaeological museum in Milan; this being for the year 1890.

I. GIFTS AND PURCHASES.—*Prehistoric.*—The widow of Sig. Delfinoni gave the collection of prehistoric objects formed by him. They all come from the prehistoric stations south of Lake Maggiore where, on the two banks of the Ticino, along a distance of some 40 square kilometres are scattered necropoli in groups, some on hills some in vales, all known by the general name of *Golasecca* from the site of the most important discoveries. The museum already possessed the noted Giani collection from the same region, the tomb of Sesto Calende, the antiquities of Vergiate, etc. The Delfinoni collection comprises over 300 pieces. Prof. Castelfranco has catalogued them in two groups of which over half are terracottas and the rest bronzes. The earliest group goes back to the close of the bronze age or the beginning of the first iron age and comes down to pieces that feel

the influences of the Illyrian invasions and even perhaps the Celtic influence of the La Tène type. This period is characterized by urns with scratched triangles and other peculiarities of technique. The later group is characterized by smooth surfaced urns red or black varnished with a decoration not scratched but raised and sometimes without any decoration. The most important pieces are, in the first group: (1) the earliest urn with six bands of scales and parallel lines instead of triangles; (2) a second urn which has beside the usual triangles, filled in with white enamel, a lower band of horses drawn with geometrical lines and comparable to the later but similar design on the prehistoric vases of Rondineto near Brescia; (3) a cup with high foot, decorated with three geometrical animals; (4) three open bronze bracelets like the Coarezza type of the close of the bronze age. Among the pieces of the second group are several vases, a bronze *situla*, a pin-head with six ducks, *etc.*

Cav. Ancona gave a number of prehistoric objects found at Bosisio, Alzate, Caramanico, near Lodi, *etc.* The most important are: (1) a fine bronze hatchet of the Lodi type; (2) a bronze lance head found at Golasecca, 18 cent. long, similar to those of the *Cascina Ranza*.

Cav. Zerbi gave a series of prehistoric objects found at Vergiate, which while comprised within the Golasecca zone are of quite a different character and not quite as ancient. Comm. Vela gave some objects found in the territory of S. Pietro di Stabio where the famous stone with the inscription *Komoneos Varsileos* was unearthed.

Gallic antiquities.—In 1890 Prof. E. Decker and Cav. P. Clerici excavated at Gerenzano near Saronno and gave the results to the museum. They include vases of terracotta and stone (gneiss), fibulae, objects of bronze and iron. They are partly Gallic and partly Roman. It is thought that systematic excavations would yield important results, especially if continued to a certain depth below the later strata.

Roman antiquities.—Count Trivulzio donated some Roman antiquities found at Briosco. Comm. Vela gave a leg of a statue and a marble vase found at S. Pietro di Stabio.

Lombard antiquities.—Dr. G. Carotti gives a dissertation on some sculptures of the VIII century of early Lombard style, from the monastery of Caireate on the Olona. On account of its importance it is summarized separately under the head *Caireate* (q. v.).

Middle Ages and Renaissance.—Cav. Zerbi gave an interesting capital of the XIII cent. decorated with beardless heads and with the arms of the ancient Alemanni family.

A bust of white marble, representing an *Ecce Homo* was purchased. It belongs to the close of the XV cent., is in good preservation and 52 cent. high. The head of Christ is full of character: it is slightly bent over the

right shoulder ; the mouth is opened as if words were being spoken through heavy lips ; the sunken cheeks express lassitude ; the melancholy drooping eyes, a thoughtful resignation ; the hair is soft and delicate falling in broad simple style in undulations on the shoulders. The simple and pure lines of the head give an ascetic and philosophic impression. The chest is broad and the shoulders heavy : in their clumsy lines there seems to be an antithesis to the head. The work is characteristically Lombard broad and not graceful. The contrast between the inner sentiment of the artist, deep and thoughtful and the execution still partly enslaved to a rude realism bring to mind the works of **CRISTOFORO SOLARI**, especially during the period anterior to his journey to Rome (1495-99).

Among other purchases was that of a rectangular begging box of wood from Piacenza decorated with reliefs in the late Gothic style (xv cent.) on a gold ground and with colored figures. Such boxes are almost unique.

Cav. Zerbi gave the fragments of the base of a column from a double window in the castle of Abbiategrasso belonging to the Visconti. The Gothic decoration encloses the initials I and M and the words *dux mediolani*. They therefore belong to Giovanni Maria Visconti, duke of Milan from 1402 to 1412.

II. GIFTS AND LOANS FROM EXCAVATIONS IN MILAN.—In the Via S. Vicenzino a Roman statuette of late art and a capital were found. The capital is exceedingly interesting. It belongs partly to the Corinthian style passing from the round to the square or cubic. Its imitation of a classic capital is almost perfect but it has elements of Syrian and Byzantine style in the style of cutting and the kind of foliage. It shows, in fact, the passage from Roman to Byzantine decoration in Milan. It is comparable to a capital found at Rome in the forum of Trajan and now in the Lateran which is Ionic in its upper part and below has laurel leaves in the Syrian style, sawed out and with hard modelling. From a similarity with the capitals of the crypt of the church of S. Stefano in Lenno, on lake Como (*Riv. Arch. di Como*, x, pl. 2) the date of the Milanese capital would be the fifth or early sixth century, and certainly anterior to the disasters of 539.

A capital and column of the XIII cent. belonging to the old church of Brera have been found. A capital of the early XV cent. with the arms of the Arconati, and a fragment of terracotta frieze of the same century with delicate Gothic arched decoration from Via Broletto ; and an early cast of a Virgin and Child from Via Cordusio, we also added to the collection.

A BILINGUAL ETRUSCAN AND LATIN INSCRIPTION.—Prof. Elia Lattes recently called the attention of the R. Istituto Lombardo to the inscription scratched on an amphora found in *Via dei Ratti*. The first line has in Etruscan characters the word *trimetr*, the Etruscan reduction of the Greek *τρίμετρον* in the sense of *trimodia* or *amphora* : the second line has the

latin cifres for 76½ indicating the contents in pounds. The milanese amphora would thus appear to be short, holding 3½ pounds less than the 80 Italic pounds, the measure of the regular Roman amphora. The two together form probably the earliest Etruscan bilingual inscription worthy of being placed side by side with the other precious palaeo-Italic piece in Milan, the Messapian helmet of the Poldi Pezzoli collection.—*Arch. St. Lomb.* 1891, p. 452.

ORVIETO (near).—In the territory of **BARDANO** in digging a grotto, about eight kil. from Orvieto an Etruscan tomb was opened. It was cut in the tufa, with an entrance on the east. It had been despoiled and there were found a bronze armlet, three pottery paterae and many fragments of vases, rough terracottas and painted vases.—*Not. d. Scavi*, 1890, pp. 385–6.

Near **CASTELGIORGIO** Sig. Gaddi of Orvieto started excavations in his property of Fattoraccio and found two chamber tombs along a branch of the *Via Cassia* in a sandy knoll. They belong doubtless to an Etruscan necropolis dispersed in groups over the entire plateau around the east side of Castelgiorgio which is probably situated on the site of an ancient *pagus*. The existence of such a necropolis was ascertained as early as 1865 and the tombs then found had a rich contents of gold objects, of terracotta vases in imitation of metal vases, engraved mirrors, and bronze vases with Etruscan inscriptions,—all of which proved the age of these tombs to be between the third and second centuries B. C. Other important discoveries succeeded in 1877 when Sig. Mancini of Orvieto explored the entire right side of the branch of the Cassia, opposite the Gaddi tombs. It thus appears now that this road was entirely lined with ancient tombs, thus showing it to have been originally a main road, probably the Etruscan highway over the Fattoraccio plateau, leading from Orvieto to *Grotte di Castro*.

The two tombs found by Sig. Gaddi had fallen in: they had been violated at some time when the vaults were still intact. The first tomb was composed of a single chamber with two funerary benches on which the bodies rested and between which, near the dear were heaped about thirty small vases of rude manufacture except two *oinochoai* in Campanian style. There were also two mirrors and a gold bracelet-sheet.

In the second tomb there were no terracotta vases but many fragments of bronze vases, mirrors of good style, part of an inscribed bronze *oinochoe*, and decorative covers and handles of vases with masks, heads, dolphins, etc. A few decorative pieces escaped the devastators—a pair of gold pendants, a pair of spiral gold earrings, a gold bracelet, two fibulae, etc.—*Not. d. Scavi*, 1890, pp. 351–3.

PETRIGNANO.—**ETRUSCAN ANTIQUITIES**.—Opposite Petrignano near the lake of Chiusi is a place called *Malestante*, the property of Sig. A. Romizi. There, on the s. side the Etruscans excavated a necropolis with a double

row of chamber tombs. Excavators have been usually discouraged because nearly all the tombs were found to have been previously pillaged. The village to which this necropolis belonged appears, from the age of the few remains on this hill, to have flourished in the fifth and sixth centuries B. C. The principal monument found lately by Sig. Romizi has been one side of a square tufa cippus left there after the Etruscans had sawed away the greater part of the monument. This peculiar custom was apparently for the purpose of dividing the work among tombs of the same family, without regard to the preservation of the carved figures. In this case two of the figures have been cut lengthwise. The work is in very low relief, in the archaic Etruscan style and consists of three figures: on the r. a man, on the l. a woman and in the centre a child. The man salutes the woman with his right hand: his head is covered with a broad-brimmed hat, and he wears a fringed shirt reaching below his knees; and over it a mantle. The woman has earrings and a frontlet and wears a pleated robe and a mantle: she salutes the man with her left hand. The child salutes her and walks with the man while she proceeds in the opposite direction. It represents the supreme farewell of the wife and mother to whom the monument was erected. The remaining section on the right shows a flute player and that on the left a mourner. The style though archaic is extremely correct, and the outlines sharp and firm: the eyes project and the lips are thick but the action is good.

A number of vases and of terminal cippi were also found on the same spot. Opposite it at *Petrignano* is an Etruscan site with a few Etruscan tombs of the third and fourth centuries B. C. It is singular to find here some slabs of the volcanic tufa of the *Monti Cimini* which the Southern Etruscans as they went northward seem to have been in the habit of carrying with them.—*Not. d. Scavi*, 1890, pp. 308-10.

POMPEII.—The following is an abstract of the recent Journal of excavations compiled by the Superintendents.

September 1890. Excavations were continued in isola 2 reg. VIII on the south side of houses 20, 19, 18, 17, 16 and 14, which communicate with each other internally. Besides this the excavations of the agger outside the Porta Stabiana has been continued. The discoveries outside the Porta Stabiana were of considerable importance: only the inscriptions are reported. On the left are two semicircular tufa chairs, like those of Mamia and Veius, each in an area surrounded by walls. Flanking the first were two cippi of lava each with the inscription M · TVLLIO | M · F | EX · DD. The analogy of the cippus of M. Portuis (*C.I.L.* x., n. 997) placed similarly by his tomb outside the Herculanean gate show that these cippi were placed to indicate the limits of the sepulchral area given to M. Tullius by decree of the decurions. This man is certainly the M. Tullius, son of Marcus,

three times a justiciary duumvir, quinquennial, augur and military tribune by popular vote who in the time of Augustus built at Pompeii *solo et peq (unia) sua* the *aedes Fortunae Augustae*. This is further demonstrated by the identity of material and lettering with those of the cippus placed by the above temple on which is inscribed: *M. Tulli M. f. area privata*. The benefits which M. Tullius conferred on the colony sufficiently explain the decurions concession. During the half century before the destruction of the city his sepulchral area was invaded and the terminal cippi cast down.

The second tufa chair has on its back the following inscription in fine letters: *M·ALLEIA Q·F·MEN·MINIO·II·V·I·D·LOCVS·SEPVLT·TVRAE·PVBLICE·DATVS EX·D·D*. Although the existence of the *Alleii* in Pompeii was known, the name of the duumvir M. Alleius Minius was hitherto unknown. No trace of his tomb remains.

The most important inscription found south of the forum (Is. 2, reg. VIII), both for date and interest is one which belongs to the series of the *inscriptiones ministrorum Mercurii, Maiae, postea Augusti*. It reads as follows:

A·A·P·R·D·D
GRATVS·CAESAR
L·MINIST·IVSSV
Q·COTRI·D·V·I·D
C·ANNI·MARVLI
D·ALFIDI·HYPSAI
D·V·V·A·S·P·P
M·SERVILIO·L·AELIO
COS

The date is 3 A. D. Of the usual two duumvirs only one is mentioned, *Q. Cotrius Q. f.* while his colleague's name, *M. Numistrius Fronto*, is omitted, the latter having died in that very year. The most important peculiarity of this inscription is the series of initial letters on the first line. The last two stand for *D(eere) D(ecurionum)*, and perhaps one A may be connected with Augustus. For the other letters no interpretation is even suggested.

An inscription found in the same vicinity is read: *[A]lleia [M]ai. f. [S]acerd. V[eneri]s | et Cerer[is. si]bi | ex. dec. decur. pe[q. pub.* Up to the present only priestesses of Ceres were known. This inscription appears to show that in Pompeii as in *Surrentum, Casinum* and *Sulmo* the priesthood of Venus was joined to that of Ceres. The priestess Alleia appears to be the daughter of the well-known *Cn. Alleius Nigidius Maius* who was called *princeps coloniae*.—*Not. d. Scavi*, 1890, pp. 327-334.

Excavations have been conducted at the furthermost extremity of the *Via Nolana*, and at the extreme angle of the triangular forum of a small

subterranean construction which stands before the temple of Hercules, hitherto supposed to have been a bidental. It is now proved to have been a simple well of spring-water, for the stone casing ceases at a certain depth, and underneath only earth is found. Amongst the latest objects discovered is a small bronze head of a woman, with a silver band around the hair and a crown of ivy.—*Athenæum*, July 19.

REGGIO (province of; in Calabria).—**AN ARCHAIC ACHALEAN INSRIPTION.**—A fragmentary bronze plaque was recently given to the National Museum in Naples upon which is a Greek inscription in archaic characters. The entire left side is wanting. The place of discovery is unknown, though it was purchased in the province of Reggio. But the alphabet is that of the Achaean colonies, thus excluding Rhegion, which was essentially Chalcidian. The *grafia*, the characteristic dividing dot and the mention of the *πρόξενοι*, evidently as magistrates, arbiters or witnesses all call to mind the well-known bronze of Petilia (Rochl. I. G. A., n. 544) and indicate a common source. The number of Achaean inscriptions is too small for much comparison, especially as the present, so far as preserved consists mainly of proper names such as Σημίχω, Φιλιππός and Δορκέως. A comparison with the Petilian tablet shows that we have here an enactment which the *proxenoi* sign and to which they give the *κύρος*. Noteworthy, though not novel in the epigraphy of Southern Italy and Sicily, is the use of initials or abbreviations, such as Δ_v, Ξ_{av}, etc. two of which follow proper names and appear to be abbreviations of their demotikon, while the third may stand for the name of a tribe. The period is that of the bronze of Petilia which is considered by all to be not later than the sixth century B. C.—*Not. d. Scavi*, 1890, pp. 361–3.

ROMA.—AN ANCIENT PIER OR LANDING.—On p. 585 of vol. V the discovery was announced of a tufa platform with remains of a circular peristyle with a diameter of 19 metres, open on the south, in the form of a horseshoe. But its destination was then unbroken. The following is the result of further excavations reported in the Jan. number of the *Bull. Comm. arch.* The portico enclosed a circular tempietto 4.20 met. in diameter in front of which was a marble altar carefully executed—evidently sacred to Bacchus. Far earlier than this temple and portico is the immense pier below it constructed of large blocks: the former belonging to the second half of the third century, the former at least as early as Augustus. The pier is therefore of great interest. At a distance of 160 metres from the Ponte S. Angelo it projects into the river 26.50 metres: its present total length is about 50 metres, its width 13.70 met., its depth between 3.60 and 56 metres. It is built mostly of volcanic tufa mixed with some harder tufa and travertine. Two platforms on the north side are formed by the help of dykes and piles. Basing himself on Padre Bruzza's documents Sig.

Marchetti concludes that this is the *Statio marmororum*, the pier where imported marbles were disembarked. Its size and strength is well proportioned to such a purpose. It was probably established, in connection with the first port, at the close of the Republic and became, later, the *Statio Patrimonii* mentioned in inscriptions.

All around such a pier it would be natural to find traces of establishments for the working of marbles, for their preparation for use in temples and public edifices of all sorts. In fact, in many of the excavations carried on in this neighborhood there have come to light numerous traces of workshops of marble cutters and workers with columns and blocks of marble still rough or only partly blocked out.

Sig. Lanciani writes in regard to it: "Above the bridge of S. Angelo, has been discovered a pier or landing built of blocks of tufa, put cross-ways without any help of cement, and coated with an outside facing of travertine. This construction looks like a raised causeway or embankment, protruding into the river for a distance of 26 m. at an angle of forty degrees to the main line or direction of the stream. On each side of the causeway there are two spacious landings almost level with the water's edge, built of concrete, and faced with a palisade. This palisade, a perfect specimen of Roman hydraulic engineering, is composed of square beams of *Quercus robur*, from 6 to 8 m. long, ending in a point protected by a four-pronged cap of iron. The size of the beams is 55 centim. by 50, and they are made to fit into each other by means of a groove on one side and a projection on the other, both shaped *a coda di rondine*, or swallow's tail. Sheets of lead, 4 millim. thick, are nailed against the inner face of the palisade so as to make it thoroughly water-tight. A line of piles runs in front of the palisade, to protect it from the action of vessels moored alongside the landing. The origin, the nature, and the destination of this interesting construction have been very cleverly described by the inspector of the works of the Tiber, Signor Marchetti, in a recent contribution to the *Bullettino Archeologico*. It was the landing-place, or wharf, for the marbles of every size and description to be used in the buildings of the Campus Martius, and of the Pincian and Quirinal hills.

"Suetonius, speaking of the transformation of Rome under Augustus, says that many wealthy patricians and personal friends of the emperor, Cornelius Balbus, Marcus Philippus, Statilius Taurus, Vipsanius Agrippa, moved by his enterprise, covered the Campus Martius with colossal constructions. In the space of twenty-two years—from 721 A. U., which is the date of Agrippa's aedileship, to 743, which is the date of the erection of the horologium, or sundial, one of the last works of Augustus—these five men raised nine porticoes, three theatres, one amphitheatre, fifteen temples, five public parks, thermæ, aqueducts, fountains, artificial rivers

and lakes, altars, *mausolea*, *fora*, a complete system of drainage, and a bridge across the Tiber.

" The old marble wharf, at the southern end of the city, near the modern *Marmorata*, could not have been used for the purpose of landing the materials destined for these constructions of the Campus Martius, because the transportation of columns, pillars, and obelisks through the narrow and tortuous streets of the *ix*, *xi*, and *xiii* regions would have been impossible in some cases, difficult in others, and always costly to excess. And besides, there was no reason why preference should be given to transportation by land, when the vessels loaded with transmarine marbles could easily be brought within a few yards of the buildings in construction. The blocks were evidently discharged on the side landings, level with the water's edge, which have a water frontage of 100 met. and then raised by means of cranes (such as the one represented in the bas-relief of the *Aterii*, published, among others, by Parker in part iv. of the *Archæology of Rome*, plate xxiii.) to the level of the causeway, and pushed on rollers (*chamulei*) towards their destination.

" The discovery of this new topographic feature of ancient Rome fits remarkably well with others previously made in connection with the sale, trade, and working of marbles in this portion of the Campus Martius. When the church of St. Apollinaris was modernized and disfigured in 1737-40 by Popes Clement XII. and Benedict XIV., ruins and inscriptions were discovered proving that there stood in old times the *Statio Rationis Marmororum*, that is to say, the central office for the administration of marble quarries, which were the private property and monopoly of the Crown. Around this office, and on each side of the avenue connecting it with the pier just discovered by the *Tor di Nona*, stone-cutters and sculptors had settled in large numbers. Wherever the ground is excavated between S. Andrea della Valle and the left bank of the river we are sure to find traces of these workshops and artists' studios, the site of which is marked by a layer either of marble chips or of that yellowish crystalline sand which is used to the present day for sawing the blocks. Pietro Sante Bartoli, Flaminio Vacca, Ficoroni, and Braun describe many such shops found under the Monte Giordano, S. Maria dell' Anima, the Collegio Clementino, the Chiesa Nuova, etc. It is difficult to explain why many of these should have been abandoned so suddenly that works of sculpture in an unfinished state have been found, together with the tools of the trade—hammers, chisels, and files. More difficult still to explain seems the fact that, in the majority of cases, the unfinished statues represent Dacian kings or Dacian prisoners, in the same characteristic attitude of sad resignation which we notice in the prototypes removed from the triumphal arch of Trajan to that of Constantine. One of these figures of Dacians, discovered in the reign of Clement X in the *Via del Governo Vecchio*, was placed on

the staircase of the Altieri Palace; a second was found in July, 1841, under the house No. 211, Via de' Coronari; a third in January, 1859, under the house of Luigi Vannutelli, near the Via del Pellegrino; a fourth in 1870, under the house of Paolo Massoli, in the same Via de' Coronari. These singular facts lead us to believe that the sudden abandonment of the ateliers of the Campus Martius must have taken place soon after the death of Trajan, the conqueror of Dacia, or else that the production of the article *à la mode* under his rule must have been in excess of the demand.

"Semicircular Portico."—A second discovery has taken place under the Teatro Tor di Nona, that of a semicircular portico in the shape of a Greek Ω. It is built of white marble, with one single row of columns. In the centre of the hemicycle stands a diminutive round temple, 4.20 met. in diameter, and before it an altar ornamented with the customary sacrificial emblems. For singularity of shape, plan, and architecture the shrine stands unique among this class of monuments. The capitals of the columns are modelled in the shape of a leopard's skin folded and twisted round the top of the shaft. This motive of decoration, and the name LIB(er?) engraved on a fragment of the architrave, make us believe that Bacchus was the titular god of the place, a god always welcomed and cherished by sailors.

"Inscriptions of Lucretius Zethus."—Higher up the river, near the church of S. Lucia della Tinta, that is to say, near the site of another pier (and ferry connecting the left bank with the Domitian gardens in the Prati di Castello), an important inscription has come to light, describing how, in the first year of our era, 754 of Rome, under the consulship of Caius Cæsar and Lucius Paullus, a freedman named Lucius Lucretius Zethus was warned in a vision by Jupiter to raise an altar in honor of Augustus, under the invocation of *Mercurius Deus Eternus*. Following these directions, Lucretius Zethus had the altar made, and dedicated it not only to Mercury-Augustus, but to Jupiter, Juno, Minerva, the Sun, the Moon, Apollo, Diana, Fortune, Ops, Isis, Piety, and the Fates. From an epigraphic point of view this monument ranks amongst the very best discovered in the works of the Tiber."—RODOLFO LANCIANI, in *Athenæum*, April 25.

DISCOVERIES IN THE FORUM OF AUGUSTUS.—In vol. v, pp. 114-5 and 221 of this JOURNAL, an account was given of the discoveries made during the excavations in the Forum of Augustus. A supplement is given by the *Bull. Comm. Arch.* (1890, pp. 251-59) by Sig. Gatti, describing both the fragments of sculpture and of inscriptions found over the surface of the forum.

Sculpture.—(1) Torso of a military statue, over life-size, with corslet: it is headless and without legs. The chlamys is not draped over the left arm as usual but passes from the right shoulder to the left arm in graceful folds, as in a statue of Trajan in the Villa Albani. This *paludamentum*

is unique among military (imperial?) statues in having a fringed border. The work is delicate but badly injured. (2) Trunk of a male statue, with toga, over life-size. (3) Life-size male head, the portrait of a beardless middle-aged Roman with thin hair, badly damaged and lacking the lower part, but of excellent art. (4) Female head, slightly under life-size; portrait of a Roman lady with headdress of the time of Trajan and Hadrian.

Architectural fragments.—The pedestal of one of the piers which divided the southern hemicycle from the area of the forum still remains in place. To them were engaged channelled half-columns of cipollino of which two large fragments were found. There also remained in place a considerable part of the pavement formed of large rectangular slabs of African, grey, cipollino, yellow and purple marbles. To the decoration of the portico which rose on both sides of the temple of Mars Ultor, belong the shafts of columns of *giallo antico* which have at all times been found here, especially during the last excavations. The fragments of cornices, architraves and the capitals are nearly all of the finest workmanship.

Inscriptions.—The inscribed fragments found belong to two distinct kinds of monuments. Some are remains of plinths on which were erected the famous honorary statues placed here by Augustus: others are pieces of large framed slabs. On the former were simply inscribed the names of the persons to whom the marble statue was erected with the note of the offices filled by him. The latter contained the *elogium* or narration of the most noteworthy acts and especially of the triumphs which had honored these great leaders. The size of the plinths agrees exactly with that of the square niches cut in the hemicycle of the forum, where they must have rested. Under the niches were placed the slabs containing the *elogia* which formed a sort of marble revetment in harmony with the magnificent decoration of this noble structure.

Lanciani published three fragments of inscriptions from the plinths, relating to Appius Claudius, Cornelius Silla and Fabius Maximus. There are two others, one of which is too fragmentary for conjecture, while the other can only be in honor of L. Cornelius Scipio Asiaticus, brother of Scipio Africanus, who was consul in 564 and triumphed over King Antiochus in the following year. It was already known that three statues were erected to him, one on the Capitol, one in the family tomb on the Appian, another in Sicily in 561. Now we know of a fourth in the Forum of Augustus whose inscription can be restored thus:

L. Cornelius. P. F. Scipio
asiATICUS
Cos. praet. aed. cuR. TR. mil.

In regard to the fragments belonging to the series of *elogia* there are a number besides those published by Lanciani and already noticed in the JOURNAL; especially nine fragments of one and twenty-five of a second.

TOMBS ON THE VIA TRIUMPHALIS.—In the *Bull. Comm. arch.* for Nov. 1890, it was reported that to the left of the Porta Angelica along the bastions of the Vatican gardens there had been discovered the remains of a series of tombs which were anciently situated on the left side of the *Via Triumphalis*, which belong to the first half of the first century of the empire. In the Jan. 1890 No. some inscriptions are given which were found here. One is of the Apulei. Another is of Heraclitus son of Hernias of the city of Bargylia in Caria. The sentence Βαρυγλιήτης φυλῆς Ἀλατίδος is written in latin letters: the tribe Alatis is new. To a third tomb belonged a cippus showing that it belonged to the poet Claudius Diadumenus. It is in the form of an elegant epigram, probably written by the poet himself, as follows:

D . M
CL · HIC · IACEO · DIADVM E
NVS · ARTE · POETA, OLIM · CAE
SAREIS · FLORIDVS · OFFICIIS,
QVEM · NVM QVAM · CVPIDAE
POSSESTIT · GLORIA · FAMAE,
SED · SEMPER · MODICVS · REX
SIT · VBIQVE · TENOR, HYLL
PATER · VENI · NOLO · MOVERE
TV MVLTV, HOSPITIVM ·
NOBIS · SVFFICIT · ISTA · DÓMVS
|||||CL · FRVCTIANE
B · M · F ·

The verses are divided by special signs of punctuation. They show that Claudius Diadumenus, descendant of a libertus of Emperor Claudius and educated in literary studies, exercised at first important offices in the imperial household and then gave himself up entirely to poetry. The distich commencing *Hylle pater, veni*; expressed the right of burial given here to his father Hyllus. The monument was erected by Claudia Fructiane, probably wife of Diadumenus. A second cippus was erected by Diadumenus to his son Tiberius Claudius Hyllus, who died at 23, having been a *lictor popularis* of the class of *denuntiatores*, of which there was one for each *regio* of the city to announce the popular festivals.—*Bull. Comm. arch.* 1891, pp. 70-5.

OFFICE OF MARBLE CUTTERS, WORKERS AND SCULPTORS.—Sig. Lanciani publishes in the *Bull. Comyn. arch.* (1891, pp. 23-36) a veritable monograph on the marble workshops of ancient Rome. He is led to it by the discovery, in Reg. XIII, in the Testaccio, of a private house in the midst of a region entirely devoted to shipping interests and containing nothing but warehouses. It turned out to be the office of a marble cutter, whose yard contained some hundred columns to be put to his use. Passing from this to more general considerations Sig. Lanciani gives us details on the marble trade, on the quarter occupied by the marble cutters, on the discoveries of marbles made there since the sixteenth century, and finally on the traces of the residence there of real artists—sculptors and modellers. This quarter was in the Campus Martius.

DISCOVERY OF THE TERENTUM.—In the course of the diggings required for the opening up of the new Corso Vittorio Emanuele, Prof. Lanciani found after long search between the Palazzo Sforza Cesarini and the Chiesa Nuova, at a depth of about six metres, the three *enceintes* of Aradites patris, Proserpinæ and Euripus where the sulfuric waters mentioned by Valerius Maximus were piped. It is the famous place Terentum or Tarentum with which are connected several of the most ancient legends of Rome and in which the secular games were performed. The topographers of Rome had placed it either near the mausoleum of Augustus or in the Circus Maximus.

—*Chron. des Arts*, 1891, No. 10.

URN OF NERO'S NURSE ECLOGE.—Sig. Lanciani writes: A marble cinerarium, inscribed with the name CLAVDIAE ECLOGE PISSIMAE, was found in the region of the Vigne Nuove, between the Vie Salaria and Nomentana, about 175 years ago, embedded in the front wall of a farmhouse which is now the property of Signor Chiari. Although the Vigne Nuove are scarcely four miles distant from the Porta Pia the inscription had never been noticed by an antiquary. My attention was called to it by Cavaliere Rodolfo Buti, a learned and conscientious explorer of our Campagna. I saw the inscription on November 28, and considering that the site of the Vigne Nuove corresponds exactly to the site of the Suburbanum Phaontis, in which Nero's suicide took place—considering also that Signor Chiari's farm contains the ruins of a noble and extensive Roman villa of the first century—I was led to believe that the Claudia Eclogue mentioned on the cinerary urn found among the ruins of this villa 175 years ago may be identified with the faithful nurse who, together with Acte and Alexandria, paid the last honors to the corpse of her imperial nursling. I may add that this identification has been fully approved in archaeological quarters, especially on account of the *gentilicium* Claudia, which is "de rigueur" in a freedwoman of Nero. The finding of Eclogue's urn at the Vigne Nuove, among the ruins of Phaon's villa, makes us believe that the pious old woman must have been

buried, at her own request, on the very spot in which her favorite had stabbed himself; but this is a simple supposition, independent of the text of the epitaph, which contains only three words.—*Athenaeum*, March 14.

ACTS OF THE QUINDECIMVIRI.—Professor MOMMSEN will publish, in the *Monumenti Antichi* of the Roman Lincei, his commentary on the Acts of the *quindecimviri* recently discovered in the works on the Tiber.—*Athenaeum*, April 4.

A collection of casts of Greek sculpture.—Demetrius Stephanovich Schilizzi, a British subject of Italian origin established at Athens, has given to the Italian government a very important collection of plaster casts from the principal monuments of Greek sculpture and architecture. The 324 cases containing it have already reached Rome.—*Rev. Arch.* 1891, 1, p. 241.

SCULPTURE DISCOVERED IN 1890.—The *Bullettino della Comm. Archeologica* for Dec. 1890 gives a catalogue of the sculptures discovered during 1890 by the archaeological commission. The *statues* are: (1) statue of Fortune, about life-size, in 34 fragments, without the head, found on the Esquiline: (2) herm of Hercules, less than life-size, covered with lion's skin, and with bearded head, in an excellent decorative style: (3) headless female statue, life-size, representing Ariadne or a bacchante: (4) headless statue of an old peasant, dressed in the exomis and sheepskin, of good style, lacking the lower limbs and lower arms. The *busts* and heads are: (1) a head larger than life-size, of the III century, the portrait of a Roman, probably Imperial personage, and forming part of the statue of an emperor as Mars: (2) a life-size female head of a type like Faustina the Elder but with different head-dress: (3) a life-size male head resembling Trajan, of good work: (4) a good head, over life-size of a Roman matron of the third century; (5) head of a Cupid; (6) small head of a child of beautiful workmanship. *Reliefs.* (1) fragment of a large high-relief with the torso of a man—perhaps of Mars: (2) another fragment with a seated figure of Phaedra (?); (3) a head of Medusa of the pathetic type; *etc.*

There are no metal objects of much importance.

Of the *terracottas* the most notable are the following: (1) female seated statuette—probably a goddess—with Cornucopia; (2) headless and legless male statue in attitude of Sophocles; (3) head of Minerva, of Etrusco-Latin art; (4) well-modelled head of Venus; (5) fragment of a beautiful frieze in high-relief on which remains a figure of Silenus (?); (6) four decorative friezes with sea-tigers carrying genii, winged children carrying festoons, bust of bacchante giving drink to panthers, *etc.* Some of these and others here omitted have been already mentioned, vol. vi, p. 585.

SENTINUM=SASSOFERRATO.—A preliminary report has been made to the *Not. d. Seavi* (1890, pp. 346-50) in view of excavations to be under-

taken on the site of the ancient city of Sentinum near Sassoferato. The identity of the site is proved by numerous inscriptions mentioning the *ordo* and *plebs* of the Sentinians. The city lay nearly at the junction of the streams Marena and Sanguirone with the Sentino. To the south rose the acropolis placed on a natural elevation and fortified by strong walls. Of these walls and of those that surrounded the city the foundations remain almost everywhere. They are constructed of small parallelopipeds of calcareous stone, while the summit must have been formed of large blocks of travertine which have been for the most part removed and used for building material.

Five years ago in reconstructing the provincial road from Fabriano to Sassoferato which passed through Sentinum numerous remains of private buildings were uncovered as well as a main road paved with large polygonal slabs which appears to have been a decuman road: at right angles with it there run drains which appear to indicate the existence of cardinal roads.

The magnificence of the private buildings of Sentinum is shown by the heavy stone walls and fine mosaic pavements. Such are that now in Glyptotek of Munich representing the sun and the signs of the Zodiae and the earth with the seasons. A second mosaic represented the sea full of fishes. A third mosaic, twelve metres square is now in the *vigna* Ippoliti and is remarkable for marine and fantastic animals: it doubtless belonged to some baths. Remains of a public building, perhaps a theatre, were uncovered in August: here, in a subterranean vault a number of objects in bronze and marble were found. Such were: a tragic and a comic mask; part of a colossal figure in military costume; many parts of columns; several hundred pieces of marbles for wall-decoration; a wooden casket decorated with plaques of bone and ivory covered with decoration of oves and figures (a Victory). Near the city part of an equestrian statue of excellent workmanship was found.

VHÒ (near Cremona).—**PREHISTORIC DEPOSITS.**—Sig. Parazzi publishes in the *Bull. di. palet. Italiana* (1890, pp. 85-97) the results of his excavations at Vhò, on the road from Cremona to Mantova. In some black earth numerous flint knives had been found; this led to the investigations. In the stratum of black earth were found bits of vases sun-dried, numerous knives, blades, pieces of flint, bones of animals; but no clear ashes or coals such as abound in the terremare or deer horns or piles or bronzes or arrows or lance heads or spindles. The diameter of the basin of earth was eight metres. This appears to have been a flint work shop under cover. Around it were evidently huts, perhaps a village of the stone age. The entire neighborhood abounds in prehistoric remains, showing in the upper region of Vhò between the Oggio and the Delmona there originally existed a numer-

ous population during the stone age. The stone objects found are of the greatest variety.

CHRISTIAN ANTIQUITIES OF ITALY.

BOBBIO.—**THE EARLY-CHRISTIAN TOMBS OF COLUMBANUS AND HIS FOLLOWERS.**—Miss M. Stokes exhibited to the *Society of Antiquaries* of London, on March 19 one hundred illustrations of the vestiges of Irish saints in Italy in the dark ages, and the Director read a paper by her on "The Tombs of Columbanus and his Followers at Bobbio," Attalus, Congal, Cummian, and others, whose names are given by Padre Rossetti in his catalogue of the followers of Columbanus, but in their Latin forms, the Irish equivalents to which are omitted. The tomb of Columbanus is a white marble sarcophagus (formerly surmounted by a marble recumbent statue of the saint) the front and sides of which were adorned with bas-reliefs illustrating events in the life of the saint. Among the interesting features in these bas-reliefs should be noted the book-satchel carried by St. Columbanus in the first, and the water-vessel presented by Gregory the Great to the saint at the consecration of his monastery, in the central compartment. This sarcophagus stands as an altar in the crypt of the old Lombardic church dedicated to the saint at Bobbio, while the tombs of those disciples who followed him from Ireland to Italy are ranged in the walls around that of their master. The sculptures on five of these sarcophagi offer fine examples of the interlaced work described by Canon Browne at the meeting of the Society held on February 19th as found in Italy at this period and before it, even in the time of imperial Rome. Such patterns were spoken of by Miss Margaret Stokes in her paper read upon the same occasion as gradually introduced with Christianity into Ireland, and there engrafted on a still more archaic form of Celtic art. Thus an Irish variety of such patterns sprang into life. The fact that there is no trace of such Irish individuality in the decorations on the tombs of the Irish saints at Bobbio, that there is nothing to differentiate these designs from those that prevailed throughout Lombardy in the seventh century, goes far to prove that this style did not come from Ireland into Italy. Whether, on the other hand, it reached the Irish shore borne directly from Lombardy by the passengers to and fro from Bobbio to its parent monastery in Bangor, co. Down, is yet matter for future research. The next monument described was the marble slab inscribed to the memory of Cummian, bishop in Ireland at the beginning of the eighth century. We learn from the epitaph itself that Liutprand (King of Lombardy from A. D. 720 to 761) had the monument executed of which this slab was the covering, the artist's name, Joannes Magister, being given at the foot. The inscription consists of nineteen lines, twelve of which are laudatory verses in hexameters, the remaining portion being

a request for the saint's intercession. The knife of St. Columbanus, described by Mabillon in 1682 as well as by Fleming, is still preserved in the sacristy of the church. It is of iron, and has a rude horn handle. The wooden cup out of which the saint drank is also preserved, and in the year 1354 it was encircled by a band of silver, with an inscription stating that it had belonged to St. Columbanus. The bell of the saint is another relic, and it is known that on the occasion of the translation of the saint's relics to Pavia this bell was carried through the streets of that city at the head of the procession. The vessel brought by Pope Gregory the Great from Constantinople, and given by him to St. Columbanus at the consecration of his monastery, agrees in form with that which is represented in the bas-relief on the saint's tomb, and is said to have been one of the water vessels used at the wedding feast at Cana in Galilee. A silver bust representing the head of St. Columbanus completes the list of relics connected with this saint which are still preserved in the sacristy of his church at Bobbio.—Rev. Prof. Browne said he had now had the opportunity not only of seeing Miss Stokes's careful drawings and diagrams, but of discussing the matter with Miss Stokes herself, and he was glad to be able to say once and for all that the Hibernian theory of the Irish origin of interlacing ornament in Italy was now quite dead.—With regard to the date of the remarkable vase preserved at Bobbio, and said to have been given to St. Columbanus by St. Gregory, the President Dr. J. Evans thought the vase was quite as early as, if not earlier than, St. Gregory's time, and probably of Greek origin.—*Athenaeum*, March 28.

COMO.—DISCOVERY OF SILVER COINS.—Early in February a treasure-trove of about 6000 silver coins and other pieces of the XIV century was made in Como. Among them were 52 coins of Como, all of Azzo Visconti; 686 of Pavia; 4 of Cremona, and more than 5000 of Milan. A full report has been made upon them by Dr. Ambrosoli in the *Rivista Italiana di Numismatica* (1891, p. 163).

GIFTS TO THE ARCHÆOLOGICAL MUSEUM.—In a recent number of the *Rivista archeologica della provincia di Como* a report is published on the gifts made during 1890 to the archæological Museum of Como, whose importance is rapidly increasing.

MILAN.—THE LOMBARD SCULPTURES OF CAIRATE.—We summarize as follows Sig. Carotti's report on the early Lombard sculptures of Caireate. Cav. Seletti recently gave to the Museum of Milan two mediaeval sculptures which came from Caireate on the Olona, in the building of the ancient Benedictine nunnery dedicated to S. Maria Assunta. Attracted by information regarding some ancient paintings still existing in this ancient structure, now private property. One of the owners gave him for the Museum a capital in sandstone. It is still an imitation of the Corinthian

type but very debased, on the same plan as those in the baptistery of Cividale (737 A. D.) and the ciborium of S. Giorgio di Valpollicella (712 A. D.). The body is cubic, the four acanthus groups take almost the form of shells. The rectangular abacus has the interesting decoration of twisted rope used in Lombard works between the VII and XII cent. The origin of the monastery of Cairate goes back to the VIII cent. to a bull of Liutprand and Hildebrand of 774, followed by a papal bull of John VIII in 874. The capital would indicate the existence at this period of a modest construction by an essentially local art. A narrow frieze with two doves remains also from this time. Among its ruins were found the two fragments of sculpture given by Cav. Selletti. One represents a lion with the book—the symbol of St. Mark: the other represents a seated figure holding a book (probably St. Matthew). With the assistance of ANNONI's old work (*Tre statuette di signore Longobarde, già del soppresso monastero di Benedettine in Cajrate*) three statuettes now fastened into the wall of the central court of the Ambrosian library were identified as also coming from this monastery of Cairate. They are of the same style and workmanship and all seem from intrinsic evidence to date from the foundation of the monastery in 742. Two of the statuettes are 93 cent. high, the third measures 62 cent.: they are in extremely high relief and of great rudeness. Compared with other early Lombard pieces they most resemble the reliefs of the altar of Pemmo at Cividale (744-79 A. D.). The latter are in very low relief, so that in the sculptures of Cairate we have examples of Lombard art which are unique for two reasons,—their high relief and the complete lack of any foreign influence, especially the Byzantine, which is evident at Cividale.

A reconstruction of the monastery took place in the XIII cent. The cloister with its double portico several times rebuilt preserves on the lower story a row of columns with capitals of the XIII century. These capitals have the alternate arms of the Torriani and Visconti. The reconstruction, therefore, must date between 1257, the year when the Comasks encamped at Cairate to succor the nobles against the Milanese, and 1262 in which first broke out the hostility between the Torriani and the Visconti.

ADDITIONS TO THE MUSEUM.—The additions made to the department of the Middle Ages and Renaissance in the museum of Milan (Brera) during the year 1890 are given with the prehistoric and classical antiquities on pp. 154-5 in order not to divide the report. The reader is referred to this page.

RIETI.—DISCOVERY OF MANUSCRIPTS.—In the ex-convent of Sant' Antonio del Monte near Rieti a notable group of manuscripts has been brought to light which since 1860 had remained hidden in the recess of a vault. Prof. Monaci has examined them on behalf of the government and reports that of the seventy-one manuscripts fifty-eight are important. Although they

do not contain new matter, still, either on account of the great age of some of them—the x and xi centuries—or for the beauty of their calligraphy and from being dated, and, finally, on account of the illuminations of others, they constitute a group that would do honor to most collections. The subjects are mostly theological or of canon law.—*Arch. Rom. di St. Patria*, 1891, p. 205.

ROMA.—AN EARLY MANUSCRIPT.—Padre Cossa-Luzzi has prepared for publication in phototype the Vatican codex of the Prophets, which dates from the sixth or seventh century. It will be accompanied by a commentary from Professor Ceriani, of the Ambrosian Library at Milan, and will appear shortly.—*Athenæum*, March 21.

HOUSE OF JOHN AND PAUL.—Padre Germano continues with perseverance his excavations under the basilica of SS. Giovanni e Paolo which he is now describing in the pages of this JOURNAL. He has cleared out several new halls during the winter and found new paintings of a rather barbarous style representing soldiers dividing Christ's garments, Christ in the tomb, the Descent into Limbo, etc. It is thought that the date of these paintings is about the eighth century. They form another link in the series of frescoes of the ancient house which cover a period of some eight hundred years, from the third to the eleventh century. We call our readers' especial attention to Padre Germano's important series of papers in the JOURNAL: they form the first complete and official report on these unique excavations so interesting for students of early Christian art and history.

CATACOMB OF SS. PETER AND MARCELLINUS.—Mgr. Wilpert has lately discovered in a half-filled *cubiculum* of the catacomb of SS. Peter and Marcellinus on the Via Labicana, traces of an important series of paintings covering its vault. They date from about the middle of the third century. The vault is divided into nine compartments, five of them rectangular, the other four, placed at the angles, being circular. Near the entrance is a woman seated before whom a figure stands, speaking. This subject is shown, by the two following, to be the Annunciation. These latter represent the adoration of the Magi, in the usual form, and the Magi themselves, who point to the star which has the pre-Constantinian form of the monogram of Christ. In another compartment the Saviour is curing the blind man with his right hand. In the centre of the vault Christ is seated on a throne surrounded by saints, the scene of special judgment. Finally at the corners are *oranti* representing the souls of those buried in this cubiculum. The importance of these paintings lies especially in their significance and connection, as they form a complete symbolic and didactic cycle.—*Rev. de l'art Chrétien*, 1891, p. 271.

A MEDIEVAL MUSEUM IN THE VATICAN.—Great and expensive preparations are being carried on at the Vatican for the installation of a Mediæval

museum in the famous Borgia apartments. It is to receive the numerous paintings and works of art of the Middle Ages and early Renaissance which have hitherto been crowded into the cases and wardrobes of the Museo Cristiano. Until now it has been almost impossible to study a large part of this collection, hidden as it was behind wooden doors. The collection of small Byzantine paintings of various periods is unique and those of enamels, including many fine examples of early Limoges work, and of carved ivories are large and of the highest interest. But few of them have been described in print, and still fewer illustrated. [The editor spent, years ago, several months in making careful descriptions of several hundred of these pieces and can testify to the fact that they will prove a fruitful source of study for students of the history of art. A. L. F., Jr.]. The collection of paintings of the XIV and XV cent. includes several works of unusual excellence especially of the Umbrian school.

CATAcomb OF PRISCILLA AND BASILICA OF ST. SILVESTER.—In the last number of *Comm. De Rossi's Bull. di arch. cristiana (Serie V, Anno I, No. 2-3)* the learned writer gives a preliminary report on his discovery of the basilica of St. Sylvester already alluded to.

It was already known that the early and important historical crypts discovered during the past few years in the cemetery of Priscilla should be divided into two groups. The first is that of the hypogaeum of the Acilii Glabriones, which has been already described; the second reached from the last cubiculum of the Glabriones is the *cubiculum clarum* of the martyr Crescentianus. Here also the graffiti of visitors are numerous. In one of them the reason is expressed for the veneration in which this spot was held. As the basilicas erected over the tombs of the apostles in Rome were called *limina apostolorum*, so these crypts of the cemetery of Priscilla were termed in these graffiti *limina sanctorum*. New discoveries have simplified the description of the crypts of S. Crescentianus. These were the *confessio* of an open air basilica erected by Pope Sylvester above the catacomb. The itineraries of the seventh century speak of ascending to the basilica of S. Sylvester in visiting this cemetery; the stairway that leads down to the crypts of Crescentianus or Crescentius. Excavations at the top of it showed the ruins of rased buildings which were found to be a basilica surrounded by Christian oratories and mausoleums. The staircase opens up near the *bema*, as is customary. As the work of excavating the ruins was not finished at the time of writing the full report is delayed.

The basilica was completely razed and despoiled, doubtless at a time of invasion. No fragment of inscription or of sculpture has yet been found. But from the foundations of the buildings it is easy to perceive the form of the apse, the site of the altar and the remains of a couple of the papal tombs.—*Chron. des Arts*, 1891, No. 4.

A graffito of the year 375.—On the wall of a staircase in the cemetery of Priscilla is a graffito traced on the cover of an arcosolium which is unique in character. On the first line we read: *In pace*; on the following lines . . . *I idus febr. cons Gratiani III et Equiti Florentinus, Fortunatus et (Fe) lix ad calice benimus* (for *ad calicem venimus*). In the first place this is the first graffito dated by year and day: its date is 375 A. D. Secondly the formula *ad calicem venimus* is entirely new. The graffito, it should be observed consists of two parts, the *in pace* being earlier and the rest commemorating a visit in 375 to the tomb on which the graffito is scratched. The explanation is that, as we learn from ecclesiastical writers the pagan habit of coming on certain occasions to eat and drink at the tombs of relatives and friends was continued by Christians and the rioting and drunkenness that it led to are the occasion of much criticism and led finally to severe steps for its repression. *Ad calicem (sumendum) venimus* records this rite performed in honor of the defunct by Florentinus Fortunatus and Felix, and this graffito is the first and only allusion to the habit in the range of Christian epigraphy.—DE ROSSI in *Bull. arch. Crist.*, v, 1, 2-3.

CHRISTIAN INSCRIPTIONS.—In the Campo Verano three fragments of inscriptions have been found belonging to the ancient Christian underground cemetery which existed there. They originally closed loculi. The name Quiracos which occurs in one is interesting because the catacomb itself, in which the martyr St. Laurentius was buried, is eponymous of one Ciriaca and this name has been met with in a number of inscriptions from this site showing in the persons some relationship to the martyr. The second inscription is a metrical epitaph whose importance lies in its being a record of the burial in this cemetery of a sacred virgin. Comm. de Rossi some time ago demonstrated that the epitaphs of sacred virgins which have come in considerable numbers from this Christian cemetery and belong to the fourth and fifth centuries show that there must have existed in the *Agro Verano* one of the very earliest of the ascetic houses of the Roman church where virgins and widows lived together in monastic fashion retired from the world.—*Bull. Comm. arch.* 1891, p. 77.

SARDINIA.

A FOUNDRY OF THE BRONZE AGE NEAR LEI.—Sig. Vivaret reports in the *Scavi* (1890, pp. 334-6) the discovery in the commune of Lei of a number of ancient bronzes which have been placed in the museum of Cagliari. They include statuettes (of the usual warriors) lances, axes, pestles, armlets with linear decoration, poniard handle, rings, etc.

In the same locality, which is of granite formation, there were found many pieces of rough *caolino* and volcanic stone brought here apparently

to make receptacles for fusing metal. Besides finished objects there were pieces of mineral of irregular shape, the remnants of the pyrites fused to obtain copper. It is therefore to be concluded that we have here another important factory of the bronze age, in the place called *sa Maddalena*.

The many nuraghic constructions which are found in the neighboring mountain and valley, especially the latter, show that this was an important centre of population which may have encouraged the development of a foundry. The now semi-destroyed nuraghe called *Muros de Rosario* placed a few dozen meters away on the summit of the hill may have been the artisans' dwelling.—*Not. d. Scavi*, 1890, pp. 334-6.

THE SITE OF THE ANCIENT CARES.—The ancient *Cares*, placed near Olbia has been incorrectly located by all authorities. It is in reality situated about eight miles N. W. of Terranova in a territory still called *Caresi*, in an uncultivated spot of square shape along the slope of a hill. The ancient city extended into the plain below. There are many remains of it, the most notable being a ruined building measuring 58 by 23 met. divided into seven rooms, by internal walls, all of stone. Two gold coins and rods of bone have been found inside it. In a considerable radius are other buildings some arranged in regular lines, some in confused groups, some quite isolated. Between two lines of ruins are the remains of an ancient paved road and where it is interrupted are the remains of a circular building where starts a wall that joins another transverse wall. There seem endless ruins and remains of streets. What the extent of the ancient city may have been is difficult to ascertain on account of its extending on one side into thick woods. One of the greatest of the modern destructions from which it has suffered took place some thirty years ago when it was used as a quarry and its stone transported everywhere. Hence the well-known local proverb: *s'abba in su mare e sa pedra in Caresi* or "you find water in the sea and stone at Caresi." At the beginning of this century a great part of the walls were still standing. Sig. Tamponi undertook lately some excavations among the ruins but they were unsuccessful.—*Not. d. Scavi*, 1890, pp. 363-6.

SICILY.

STENTINELLO.—NEOLITHIC STATION.—Professor ORSI has just published his report on the neolithic station of Stentinello. This prehistoric village, near Syracuse, contained a group of dwellings built upon a natural terrace of *tufa*, about five metres above the level of the sea, all of which are now destroyed. The village was girded by natural trenches in the rocks, which served for drainage. Amongst the objects found are some of obsidian, flint knives, axes in basalt, carved bones, and fragments of large earthenware vessels imperfectly baked at an open fire, the oven not then being

known. The vases are decorated in geometric style, before baking, with a hard stick, or even with the human nails; some, however, showing a more advanced period when blocks and puncturing were in use. The handles are mostly circular, strong, and broad. The rude body of an animal (fragmentary)—of which the head (now wanting) was fixed separately by means of a wooden stick—was found amongst the *débris*. Another rude terracotta is of a horned animal; and a third is a human body now without head or arms, the latter made separately.—*Athenaeum*, May 16.

The report alluded to by the *Athenaeum* is published in the *Bullettino di Paletnologia Italiana* and its importance will justify a full summary in the next number of the JOURNAL.

SYRACUSE (near).—EXCAVATION OF THE NECROPOLIS OF MEGARA HYBLAIA.—In January the Italian government commenced excavations in the necropolis of Megara Hyblaia, near Syracuse. After a month's excavation, Dr. Orsi reached the oldest part of the necropolis. At the outset he was rewarded by finding a tomb of a woman, with two fine silver *fibulae* at the height of the shoulders, and on the breast some silver rings with Phoenician *scarabæi*, and also a large chamber sculptured with an elegant border round the top representing archaic leaves entwined with astragals, all splendidly preserved. Dr. Orsi has now come on a rich mine of proto-Corinthian vases and silver objects. In one tomb containing three infant skeletons were found nineteen buttons of thin silver; three spirals also of silver; twenty-one silver rings, ten being on one finger; a long necklace of twisted wire; a girdle richly decorated with *repoussé* lines and geometric figures, like the Olympian blades; together with some very small but elegant bronze brooches, some in the form of a horse, some in that of a boat, with other brooches in wood, bone and iron—a rare collection for one tomb, but unfortunately in bad condition. These brooches are important as they resemble in type those belonging to the Italian cemeteries of the first age of iron, while they are very rare in Greek tombs, especially in Sicily. In another tomb were found a gold button and a fine gold rosette with six *repoussé* leaves. Outside the necropolis, near the pharos of Lumidoro, below the sea-level, Dr. Orsi has been able to trace out the quay of the ancient port of Megara Hyblaia, formed of huge blocks of limestone. The wall is more than five metres in width. All the objects found will be placed in the museum at Syracuse, of which Dr. Orsi is director.—*Athenaeum*, April 4.

SPAIN.

GRANADA.—FIRE IN THE ALHAMBRA.—On Sep. 15, a violent fire broke out in the Alhambra. The Sala de l'Alberca and a part of the court of the Arrayane were alone destroyed, and an architect from Madrid is already

busy reconstructing them. A few days before the fire, several works of art had been stolen from the Alhambra and it is conjectured that the fire was started to cover the theft.—*Chron. des Arts*, 1890, No. 31.

QUILLENA—*Discovery of a dolmen*.—Two Sevillian archaeologists, José Cascales and Felicien Candan, have discovered near Quillena a corridor dolmen, the only one of the kind hitherto known to exist in Andalusia. The walls of this construction, whose section is trapezoidal, are formed of enormous unhewn stones, 1.25 met high, connected without cement. The roof is formed of very wide slabs whose dimensions are as large as 2.15 by 1.15 met.—*Rev. Arch.*

FRANCE.

CONGRESS OF LEARNED SOCIETIES AT THE SORBONNE IN 1891.—The following is an extract from the program of the section of archaeology at the great annual congress attended by delegates from all the learned societies of France, which meets at the Sorbonne. It gives the topics within whose limits the papers and reports were kept.

(1) Notices of inventories of private collections of antiques, statues, reliefs, coins, found in the provinces between the xvith and the xviiiith cent., with the object of tracing the history of monuments in the museums of to-day.

(2) Recent discoveries of milestones or signs of ancient roads which may serve to determine the line of Roman roads in Gaul or in Africa.

(3) Study in a determinate region of Africa all the ancient buildings, such as triumphal arches, temples, theatres, *etc.* and draw up plans. This is in view of the fact that a passion for epigraphy has led to the neglect of the monuments in Africa, especially those of early Christian period.

(4) Notify of the antiquities preserved in provincial museums which are of an origin foreign to the region.

(5) Call attention to notary acts of the XIV–XVI centuries containing information on artists' biographies, especially contracts relating to paintings, sculptures or other works of art.

(6) Draw up a list, accompanied by plans and drawings of the Christian buildings of a province or department considered anterior to the year 1000.

(7) Study the characteristics which distinguish the various schools of architecture during the Romanesque period with especial stress on the constitutive elements of each monument (plan, vaults, *etc.*) This is to encourage monographs treating of the common characteristics of buildings in a department, a diocese or an arrondissement.

(8) Statistics of monuments of military architecture of various periods, with notice of historical documents that serve to date them.

(9) Note the rural constructions erected by monasteries or individuals, such as granges, mills, *etc.*

(10) Documents relating to naval architecture.

(11) Point out in each region of France the centres for the manufacture of works in precious metals during the Middle Age. Indicate the characteristics and especially the marks and stamps by which they can be recognized.

(12) Seek on figured monuments of antiquity or the Middle Ages the representations of implements of trades. It is often difficult to identify the age and use of such when they are found.

(13) Study the centres for the manufacture of ceramics in ancient Gaul, and the places where this industry has been handed down to the present time.

(14) Collect written or figured documents illustrating the history of costume in any special region.

(15) Study in the *Acta Sanctorum* among the biographies of saints of any region of France, what may interest the history of art in that region.—*Rev. de l'art Chrét.* 1891, pp. 179-181.

ST. DENIS AND THE BEGINNINGS OF THE TRANSITIONAL STYLE IN FRENCH ARCHITECTURE.—The abbey church of St. Denis was the subject of an interesting discussion at the last congress of learned societies at the Sorbonne.

That work was begun in 1140 and not in 1137 was demonstrated by M. Anthyme Saint-Paul from a careful study of a document. The façade must have been built in five or six years, and its date being certain, the part of the vestibule placed under the towers belongs to the same period. The ribbed cross vaults placed here are worthy of study on account of the heavy profile of their ribbing. The choir was erected between 1140 and 1143 and is a remarkably bold construction. It is possible that the churches of Poissy, of St. Maclou of Pontoise and of St. Martin des Champs were built under Suger's inspiration: they may be therefore considered as the prototypes of the basilica of St. Denis, which is the first Gothic church. Such were the views expressed by M. Anthyme Saint-Paul. On the other hand M. de Lasteyrie objected to calling Saint-Denis the first Gothic church. It is but one link in a chain of transformations lasting from the close of the eleventh up to the thirteenth century. It certainly had considerable influence in the entire district; but all its essential characteristics are to be found in other buildings of the same or of an earlier date, like St. Etienne of Beauvais or Morierval. M. Anthyme Saint-Paul did not lay sufficient stress upon the chronological order of the other buildings of the same type which remain. He supposes the church of Poissy and that of Saint-Maclou of Pontoise to be earlier than St. Denis, but what is there to prove it?

M. E. Lefèvre-Pontalis called M. Anthyme Saint-Paul's attention to the fact that the church of St Maclou of Pontoise must, on the contrary, have been built some time after the basilica of St. Denis, as is proved by the

ossature of the vault of the deambulatory, the only part of the building that still dates from the twelfth century.—*Rev. de l'art Chrét.*, 1891, p. 179.

BAPTISMAL FONTS.—M. P. Saintenoy has contributed to the *Société d'archéologie de Bruxelles* a detailed monograph on baptismal fonts from the baptisteries to the XVI century. Among other points discussed is that of the various centres for the execution of fonts in bronze and marble during the Middle Ages, especially in Belgium and north Germany. The monuments are classified as: baptisteries, piscinae of baptisteries with raised borders, fonts with aedicula over them, baptismal vases, etc.—*Rev. de l'art Chrétien*, 1891, p. 247.

LE MOITURIER, THE SCULPTOR OF AVIGNON, AND JACQUES MOREL.—In the *Gazette des Beaux Arts* and the *Chronique des Arts* (No. 11 of 1891) many new and interesting facts are noted in regard to two sculptors of the XV cent., Jacques Morel and Antoine le Moiturier, both of whom were among the first sculptors of the great Burgundian school which started the Renaissance in northern France.

A FRENCH PAINTER OF THE XIV CENT.: JEAN COSTE.—M. Bernard Prost has lately published, in the *Archives historiques, artistiques, et littéraires* a very interesting document found in the Archives Nationales (K 44, No. 6). Documents on French painting during the XIV cent. are extremely rare. The one in question seems to relate to the famous Jean Coste, painter of King Jean and presumed author of the portrait in the Bibliothèque Nationale. It presents the double interest of describing an important decorative work executed in one of the most magnificent chateaux of France and of furnishing precious information regarding the technique of the art of the day and its special vocabulary.

It is an account for the year 1345; Jean Coste had been charged in 1340 by the duke of Normandy with various important work in the chateau of Vaudreuil and at Paris. The following is the tenor of the account of Gisors, in modern orthography.

"Pour faire en la chapelle du roy, peindre là et faire en lad. chapelle environ XII toises de long et III toises de lé, et doit être le ciel de lad. chapelle lumandé (sic) des armes de France, et sera le lambris peint d'une couleur futine,¹ les trez² et les ponchons³ d'azur semés de fleurs de lis, les bases, les chapiteaux, voûte, de vermillon, de vert et d'arpel,⁴ les ogives de fin vermillon et de fin vert, tout fait à l'huile, et les joints de la couleur des trez, les sablières d'une orbe voie faites en filatières;⁵ les côtés de lad. chapelle roussés et quartellés⁶ de blanc refendu de brun; pour le clotet,⁷ tout le comble vert estencelle⁸ d'orpel, les ogives de fin vermillon,

¹ Wood color.

² Beams.

³ King-posts.

⁴ Imitation gold.

⁵ Scallops.

⁶ Checkered.

⁷ Aedicula reserved to the royal family.

⁸ Studded.

voûte d'orpel, et les reprissons⁹ semblablement, les joints d'azur semés de fleurs de lis, les sablières, voûte, de fin vermillon et de fin vert à l'huile et d'orpel, et les murs de draps¹⁰ roués¹¹ de France, de Bourgogne et de Normandie; et le contre coeur de l'autel, la table peinte des *Ymages de la Passion* et le champ de fin vert estencelle et de fin or et les diadismes¹² de fin or et le devant armoyé de France et de Bourgogne. Pour ice avoir fait bien et convenablement par *Jehan le peintre*, à icelui baillé à rabais, pour tout xv livres."—*Chron. des Arts*, 1891, No. 15.

AN HISTORICAL PAINTING BY JEAN FOUCQUET.—Though it was known that the great Jean Fouquet was painter to King Louis XI, none of his work done for the court had been identified. M. Durrieu has found the copy of the statutes of the *Ordre de Saint-Michel* (*Bib. Mat. Ms. Franç. 19.819*) which belonged to the king, its founder. On the first page is an admirable illumination representing the holding of the first chapter of the order. All the heads of the figures are admirable portraits, and from them and certain details of costume and a comparison with other monuments M. Durrieu has been able to identify, beside Louis XI, duke Charles of Guyenne, his brother, duke Louis II of Bourbon, the count of Roussillon, admiral of France, grandmaster Antoine de Chabannes, count Dammartin, Jean Bourré, governor of Charles VIII, the poet and author Jean Robertet, etc. *Revue Crit.*, 1890, II, p. 408.

TREASURES OF ST. MAURICE D'AGAUNE AND OF SION.—M. de Mély publishes in the *Bulletin* of the *Comité des Travaux Historiques* a study on the contents of the treasures of St. Maurice d'Agaune and of Sion. For the former he makes rectifications in the magnificent monograph of M. Aubert adding much to the description of the reliquary of the Ste. Epine and the Merovingian reliquary. He shows that the so-called antique cameo on its front is a *verre filé* whose singular technique he explains: this may lead to the discovery of the same fact in the case of other so-called cameos. In the treasury of Sion he studies especially two pieces; the small reliquary of St. Althea, a work of the VIII century, restored in the XII, and the chef-d'œuvre of the collection, a coffer containing relics of the Theban legion and dating from the middle of the XIV century. It is a work of great interest though hardly noticed. It is covered with plaques of silver gilt, stamped, pierced à jour, representing alternately a king and a queen enthroned in a quatre-feuille in high relief. The ground is decorated with plaques of silver enamelled and gilt, with most delicate translucent enamels. A multitude of wonderful details make of this piece a jewel.—*Revue de l'art Chrétien*, 1891, p. 246.

⁹ Brackets.

¹¹ With coats of arms.

¹⁰ Draperies.

¹² Diadems.

FORM OF THE CROSS OF THE CRUSADERS.—M. de Mély communicated to the *Académie des Inscriptions* (April 25) the reproductions of some monuments that show the form of the cross worn by the first crusaders. These monuments are: the glass windows of St. Denis, given by Suger; a miniature in a manuscript at Bern, representing Frederic I; and a panel in the reliquary of Charlemagne at Aix-la-Chapelle.—*Revue Crit.*, 1890, I, p. 360.

PROPOSED MUSEUM FUND AND THE VISCONTI-ARCONATI LEGACY.—The movement to establish a *Caisse des Musées* or fund destined to enable the French museums to make large purchases of works of art was alluded to on p. 390, vol. VI of this JOURNAL. It seems to have been made a possibility by a most munificent act of Mme. la Marquise Visconti-Arconati, daughter of the recently deceased senator Peyrat. This lady wished to arrange in advance the disposal of her large fortune and has made a will including legacies to hospitals in Italy, to the city of Brussels, to the Institut de France, the Bibliothèque Nationale and the Museum. This last legacy makes the state heir to the sum of *eight millions* of francs whose income is destined to increase the collections of the Louvre and Cluny museums. In case the *Caisse des Musées* is in operation when the legacy comes due, it shall have the disposal of this income. Otherwise the state itself shall employ it in purchases in the proportions of one-fifth for the Cluny museum and four-fifths for the Louvre. This is therefore, says M. Gonse in the *Chron. des Arts* (1891, No. 4), "a peremptory reason, a unique occasion for our law-givers to vote the creation of a museum fund which can alone give to our artistic acquisitions that breadth and elasticity that are so necessary. In reality it needs nothing but a simple authorization on their part; that the principle of the financial autonomy of our museums should be recognized in the budget: the rest will come of itself. The Sevène and Barelli funds will form a first nucleus . . . example is contagious; we know of amateurs ready to open their pursestrings as soon as they know at what door to knock. It is indispensable that by the time the Arconati legacy comes into operation the Fund should have been organized and have given proof of vitality." The Louvre can preserve its artistic supremacy only by some such means as this.

ANNECY.—GALLIC DISCOVERIES.—Dr. Thonion communicated at a meeting of the *Soc. des Antiquaires* (April 9), the results of a discovery under a tumulus constructed of uncemented stone in the neighborhood of Annecy. The objects found are Gallic and consist of swords, fibulae, lance-heads, bracelets, bear-teeth, etc. M. Flouest adds that these objects belong to the last period of Gallic independence before Caesar's invasion.—*Revue Crit.*, I, 1890, p. 360; and *Bull. Soc. des Antiq.*, 1890, p. 176.

AVENCHES=AVENTICUM.—The Society *Pro Aventico* is zealously carrying on excavations at Avenches. A wall 8 ft. in thickness has been un-

earthed at the east end of the theatre, and also traces of the pavement around the theatre. It will soon be possible to give an exact picture of the theatre of ancient Aventicum. The excavators also came upon the grave of a young girl (whose skeleton was much damaged), and a great quantity of vases, pots, and small lamps made of a fine red clay. Not far from a spot which is supposed to have been the site of a temple, a marble hand, part of a foot, and the fragments of an inscribed marble tablet have been found.—*Athenæum*, March 7.

AVIGNON.—ITS ARCHITECTS OF THE XIV CENTURY.—M. Müntz continues to publish (*Chronique des Arts*, 1890, No. 31) his studies on the Architects of Avignon, with information derived from new documents. The earliest here mentioned is Maitre Quillaume, *operarius* of the bridge of Avignon and constructor of that of Raudnitz in Bohemia. Bishop John IV of Prague (d. 1343), the great protector of art in Bohemia before the advent of Charles IV, became acquainted with this architect while at the Papal court, and invited him to Prague, where he came in 1333 with three other *operarii*. They build two piers and a vault, and left the rest to their Czech confreres, after working several years. This bridge was about 550 ft. long, was composed of seven piers and eight circular arches, and was destroyed during the Thirty-years War. He also built the choir of the conventual church of the Virgin at Raudnitz, begun in 1333 and finished in 1338.

The second document shows that Pierre Poisson de Mirepoix was appointed architect of the palace of the Popes at Avignon as early as the beginning of 1335. Also, in 1335, Benedict XII charged his brother *Johannes Piscis* to go to Rome to superintend the restoration of the basilica of St. Peter. A brief of Oct. 18, 1338 says, that he had shone in this *sedulam curam* and had caused to be executed *magnam partem reparationis et restauracionis hujus operis*. He died in 1338. Two other Frenchmen succeeded Jean Poisson. They were *Petrus Canon of Arras* and *Thomas Guirandus* of Avignon.

A third document of June 18, 1348, concerns the works undertaken on the palace by Clement VI and under the direction of Jean de Loubières. It tells us that *Johannes de Luperia, serviens armorum domini nostri ac magister operum palacii apostolici*, in preparing to go *ad partes Franciae* charged *Guillelmus Richonie praeparator seu director ejusdem operis* and *Herricus Godefredi alias dictus de Luperia*, a cousin-German of the above John, to *regere et gubernari* during his absence. They were also authorized to receive from the Apostolic chamber the regular payments of 70 florins per week of six work-days, 60 per week of five and 50 per week of four work-days.

Further researches have allowed M. Müntz to prove that to the architects of the palace of the Popes we owe the plans of the constructions undertaken at Montpellier by Urban V between 1364 and 1370; namely, the college of St. Benedict (now the School of Medicine), the Cathedral, and, finally, the Collège de Mende. On several occasions, Bertrand de Mause, one of the architects of the palace, made payments for these works, which he appears to have directed from a distance. One of his confrères, Henri Clusel, visited Montpellier to oversee. Even the architect-in-chief of the palace, Bertrand Nogayrol, oversaw at Avignon the execution of the stalls and paintings for the college of St. Benedict.

Finally, regarding the Pierre Obrier who was long considered the only architect of the palace, he is shown, by a document of 1376, to have been called indifferently *Petrus Obrerius* or *Petrus Operarius*.

MONUMENT OF CARDINAL LAGRANGE.—We here complete our report (*cf. JOURNAL*, VI, p. 390) of the study made by M. Eug. Müntz in the *Ami des Mon.* (1890, pp. 91-5 and 131; 1891, No. 1) on the monument of Card. Lagrange. The relief belongs to the naturalistic French revival of the close of the XIV and the first part of the XV century. It and the statues surrounding it are in the style of the strongest works from the workshop of André Beauneveu, the famous *imagier* of Charles V. Another mausoleum to the Cardinal was ordered for Amiens. Its effigy still remains, now placed behind the high altar of the Cathedral. Finally another statue of the Cardinal is placed on one of the buttresses added under Charles V to the north side of the facade near that of Bureau de la Rivière. It is a work in every way worthy of the chisel of Beauneveu and quite comparable to the "Transi" of Avignon.

EARLY PRINTING AT AVIGNON: IMPORTANT DISCOVERY.—A small pamphlet lately published by the Abbé Requin ("L'Imprimerie à Avignon en 1444," Paris, Picard, 8vo., pp. 20) contains an account of some interesting and important documents discovered by him in the course of his inquiries about the early painters of Avignon. These documents are preserved among the acts of three notaries who practised at Avignon in the middle of the fifteenth century, and are printed at the end of the pamphlet. A photogravure of one of them is given as a frontispiece. The story which they disclose is briefly as follows. In 1444 one Procopius Valdfoghel (Waldvogel), a goldsmith of Prague, was living at Avignon: he there instructed two students, Manaud Vitalis and his friend Arnaud de Coselhac, in the art of artificial writing (*scribendi artificialiter*), and furnished them with the instruments of the art, consisting of two abecedaria of metal and two iron *formæ*, a steel screw, forty-eight *formæ* of tin, and other implements. About the same time Valdfoghel instructed one Davin of Caderousse, a Jew, in the same art; and two years later, on the 10th of March, 1446,

he entered into an agreement with the Jew to supply him with twenty-seven Hebrew letters cut in iron (*scissas in ferro*) and other implements for the practice of the art. At the same time the Jew agreed not to disclose the art, either in theory or practice, to any one as long as Valdfoghel remained at Avignon or in the neighborhood. Meanwhile Valdfoghel appears to have entered into partnership with Manaud Vitalis and Arnaud de Couselhac, and in April, 1446, this partnership was dissolved so far as Vitalis was concerned, and Vitalis gave up to his partners all his share in the instruments of the art, whether of iron, steel, copper, lead, and other metals, or of wood. Upon his doing this, Vitalis, at the request of Valdfoghel, made oath upon the Holy Gospels that the art of artificial writing taught him by Valdfoghel was a true art, and easy and useful to any one who desired to work at it and was fond of it. The Abbé suggests that possibly Valdfoghel was afraid of being punished by the Inquisition as a sorcerer, and it may be remembered that Gutenberg was afraid that people might think his art was jugglery (*göckelwerck*); but it seems more likely that Valdfoghel feared that it might get about that Vitalis was leaving him because he found the invention was a failure, and that to prevent this opinion he asked for the declaration.

The great importance of the discovery of these documents will be manifest when it is considered that it was in 1439—only five years before we find Valdfoghel at Avignon—that Gutenberg was experimenting at Strasburg, and that Valdfoghel was actually practising and teaching his art of artificial writing at Avignon before Gutenberg removed to Mainz. If, therefore, Valdfoghel's artificial writing was in fact printing with movable types, Avignon, instead of Mainz as hitherto supposed, becomes the second city where printing was carried on. That the artificial writing practised by Valdfoghel was printing seems to be clearly shown by the documents. They mention letters cut in iron, abecedaria, or alphabets of metal, types (*formeæ*), and metal screws, the use of which cannot be explained otherwise than on the supposition that Valdfoghel was in truth printing by means of movable letters. How had he learnt the art? How long did he continue to practise it at Avignon or elsewhere? The Abbé Requin has not been able to find any answer to these questions. It is possible that Valdfoghel learned the secret either from Gutenberg himself or from one of his servants or workpeople, but we have no certain knowledge. I hope that in his future researches the Abbé may discover some further information about this early printer, and even some specimen of his work. Meanwhile we owe to him the most important discovery in the annals of typography since the finding in 1745 of the record of Gutenberg's lawsuit with the representatives of Andreas Dritzchen.—J. SHELLY, in *Athenaeum*, Aug. 30.

BASSOUES.—DONJON.—The donjon of Bassoues (arrond. Mirande, dep. Gers) is classed as an historical monument. Drawings and a description of it are for the first time published in *L'Ami des Monuments*, 1891, pp. 8-13, by MM. Lauzun and Benouville. It is a square tower, reinforced by four immense angular buttresses and containing four stories each consisting of a fine hall covered with a ribbed cross vault and lighted by trefoil windows. The summit is crowned by an octagonal construction. It formed part of a castle which belonged to the archbishops of Auch. It was built in 1368 by Archb. Arnaud d'Aubert, Seigneur of Bassoues. It remains in a perfect state of preservation.

BERNAY.—DECORATION OF THE ABBEY.—Mr. J. P. Harrison communicated a note on churches built by Richard II, Duke of Normandy, and also exhibited photographs of capitals in the south aisle of the choir of Bernay Abbey, founded *circa* 1017. Mr. Harrison considered that the ornamentation of the capitals was of a decidedly Eastern type and exhibited features derived from the foliage of the palm tree. As the chronicles of Verdun Abbey record a visit to Richard by Simon, Abbot of Mount Sinai, with some of his monks, about the time that the work at Bernay was in progress, the sculpture of the capitals may perhaps be attributed to their skill. It appears also that Simon and one of the monks named Stephen remained at Rouen for two years, and whilst there Simon suggested the foundation of a monastery in the suburbs, and deposited in it relics of St. Catherine which he had brought with him from the East. The church is no longer in existence, but a capital belonging to it, Oriental in character, is preserved in the Rouen Museum. Work similar to that at Bernay exists at Evreux. Fecamp Abbey contains little more than a single bay of Duke Richard's work. Here the ornament is altogether different from that at Bernay, and resembles some in the choir of Oxford Cathedral and the illuminated MSS. of the period.—*Athenaeum*, Nov. 15.

BESANÇON.—PAINTINGS OF THE WILLEMOT COLLECTION.—Among the works of art left to the city of Besançon by M. Willemot are the following paintings of the early Italian schools. (1) A small triptych by Giottino, with the Crucifixion, Annunciation, and two saints. (2) Two sides of another triptych by the same master; on one is the Crucifixion, on the other several saints. (3) A predella of the early Siennese school: in the central compartment is Christ, in two others are busts of the Virgin and St. John. (4) A fine altar-piece of the middle of the xv century representing the mounting of Calvary, with a procession in rich Byzantine costumes. On the sides and in a predella are sixteen small compositions from the lives of Christ and the Virgin. It is attributed either to Pisanello or Pesellino.—A. CASTAN, in *Cour. de l'Art*, 1890, No. 30.

BLAIN (Loire-Inf.).—**TOMBS OF THE ROHAN.**—In demolishing the old church at Blain a crypt was found in which were four leaden cases,—two large and two small,—which are supposed to have contained the remains of René II, of Catherine de Parthenay his widow and of their two children, and two vases, also of lead, bearing the dates 1575 and 1586 which must have contained, one the entrails of Henri I, vicomte de Rohan, who died in 1575, the other the heart of René II de Rohan, who died at La Rochelle in 1586.—*Chron. des Arts*, 1891, No. 6.

BOUILLAND (Côte-d'Or).—**MEROVINGIAN ANTIQUITIES.**—A collective burial place of the Merovingian period has been discovered at Bouilland. Several tombs have been cleared and were found to contain, besides well-preserved skeletons, several vases and medals, as well as belt plaques with traces of silver damasquinery. The deceased were buried in sarcophagi made of local lava.—*Chron. des Arts*, 1891, No. 12.

BOURGES.—Excavations for a bridge over the Auron have led to the discovery on a line parallel to the river of a row of monoliths and steles some of which carved, and behind them a mass of earth containing a mixture of Roman tiles, pottery, etc. In the same region there were found a hand mill and some perfectly-preserved mill-stones. The Auron having, at an early period, been turned from its normal course it is supposed that the line of steles was established as a barrier.—*Ami des Mon.*, 1890, p. 317.

CAHORS.—*Discovery of paintings in the Cathedral.*—In restoring the domes of the cathedral of Cahors some remarkable mediæval frescoes were uncovered in the western dome, eight metres in height and surrounded by rich borders. M. Corroger describes them in the *Ami des Monuments*, 1891, p. 3: “The decoration of the western dome remains complete in its composition, for though the coloring has somewhat faded the outline traced in black with remarkable science, vigor and sureness of hand, remains complete or nearly so. The western dome, sixteen feet in diameter, like the eastern, is divided into eight segments separated by bands formed by arabesques of flowers or fruits vigorously drawn. The figures of eight prophets form the centre of each segment: the four great and four of the twelve minor prophets are placed each within an architectural motif of the close of the XIII cent.; his outline traced boldly on a ground of masonry whose courses are indicated by a double brown line on a ground of light ocre, each prophet holds an unrolled scroll with a name in fine letters of the XIII cent. The bands (or segments) centre in a frieze surrounding the summit of the dome, forming a starry heaven, in the midst of which is represented the apotheosis of St. Stephen, the patron of the parish church. The frieze is composed of twenty-two figures of life size, representing in varied and lively attitudes the scenes of the stoning of the saint.”

Historical evidence shows that these paintings were executed either in 1275 by care of bishop Raymond de Cornil, or in 1300 by bishop Raymond de Gauchelle. As a decoration it is unique in France as representing the best style of the XIII century.

In the eastern cupola and on the pendentives there were traces of paintings under the whitewash which could not be preserved or even copied on account of their dilapidation.

MARTRES-TOLOSANES.—ROMAN SCULPTURES.—Prof. Lebèque, the distinguished epigraphist of Toulouse, has been enabled, by the help of a Government grant of 3000 francs to undertake excavations at Martres-Tolosanes, a small town s. w. of Toulouse. Ninety-six pieces of sculpture were discovered scattered closely at a depth of three or four metres: among them were eight heads of marble, the bust of an emperor, several basreliefs, a statue of Minerva, some fragments of male statues, capitals, pottery, marble bases for busts, *etc.*

The Minister of Public Instruction charged MM. Perrot and Robert de Lasteyrie to study the results of these excavations, and M. Perrot reported the results of his observations to the *Acad. des Inscriptions* (March 6, 13). In the first place he showed that before the present discoveries numerous finds had been made on the same site not only in the XVII and XVIII centuries but later. Some very fruitful excavations were carried on at the expense of the department of Haute-Garonne between 1826 and 1830 and between 1840 and 1842 when a large series of varied monuments came to light, now placed in the museum of Toulouse among which are a statue of Augustus and the well-known *Venus de Martres*.

According to M. Perrot the entire series of monuments from these various excavations should be classified in three distinct groups. The first group includes replicas of ideal types created by Greek sculpture, figures of divinities and heroes. The beautiful head known as the *Venus de Martres* recalls the Cnidian Aphrodite of Praxiteles; there is also an Ariadne in marble of two colors, not without charm. To the same series belong the fragments of a frieze in high relief representing the labors of Hercules which reflects the style in vogue at the beginning of the second century B. C. through the influence of the Rhodian school. There is the same seeking after effect, the same muscular exaggeration, but less artistic skill than in the great altar of Pergamon.

The second group consists of busts of Roman emperors and of princes and princesses of the imperial family. There is a remarkable head of Augustus. None of the three busts of Trajan are of first rank: after the second century everything is of little value or is bad art.

The third group consists of heads in which it is impossible to recognize Roman busts, though they appear to have the characteristics of portraits.

As works of art they are extremely mediocre. They are like photographs of Gallo-Roman men and women of the first two centuries of our era: in their back is the hole by which they were clamped to the wall.

After examining also the collection in the museum of Toulouse, M. Perrot studies the question of origin. It had previously been thought that the best of these pieces were imported into Aquitaine. It was even said that they were of Greek or Italian marbles. Skilled experts have, however, shown that all the monuments are, without exception, executed in marble of the Pyrenees or of the locality, leading one to suppose that they are the product of an entirely local school of art which flourished vigorously during the first centuries of our era. Some sculptures at the museum of Toulouse which were brought from Béziers and Narbonne have the same origin. The *ateliers* which supplied the cities of the Narbonnaise and Aquitaine must have been founded in the first century by artists coming from Greece, or rather from Italy, who brought with them fine models; but the *personnel* employed in these *ateliers* was afterwards recruited from among the natives, and there being no longer *chefs-d'œuvre* to imitate, a decadence ensued which became at the close of the first century far more rapid than in Italy: after the Antonines it is so rapid as to end in barbarism. M. Perrot called attention to the remarkable fact that all the marbles found bear traces of violent and wilful destruction. He refutes the theory of a destruction by flood, which would not have gathered them together but have dispersed them. Many of the heads bear the marks of the blows which have split them vertically, sometimes detaching the occiput: such blows could have been made only by an instrument like an ax or a pick. It is evident that these marbles were brought here and piled up after being broken to pieces. This was done either by a riot of Christians or an invasion of barbarians. Dismissing the idea of a local sculptural atelier, M. Perrot believed that there was here a town of considerable importance containing a temple consecrated to Hercules, whose image is reproduced under every possible form, and also a rich villa full of works of art, probably the property of some great senatorial family. All these buildings were doubtless sacked in the fourth century by the Christians or pillaged by the barbarians.—*Chron. des Arts*, 1891, Nos. 1, 12; *Ami des Mon.*, 1891, pp. 108-9.

MAS D'AZIL.—In *L'Anthropologie* for April M. Émile Cartailhac gives an account of the researches, pursued by M. Ed. Piette since 1887, and still going on, in the cavern of Mas d'Azil (Ariège). Among the objects discovered the most remarkable are a number of pebbles painted with designs in a red coloring matter. The design usually comprises a thin border round the circumference of the pebble, and within bars and circular and heart-shaped objects. Others, without the border, have zigzags, Θ,

crosses, and other designs. Harpoons of staghorn were also found. Though M. Piette alone had authority to explore the cavern, some persons in his absence intruded into it, and among the remains disturbed by them were afterwards found portions of a skeleton bearing traces of red paint.—*Athenaeum*, May 30.

MAVILLY (Côte-d'Or).—M. Reinach read to the *Acad. des Inscriptions* a paper on the altar of Mavilly discovered during the last century. It is in the form of two superposed cubes whose sides are covered with reliefs that have never been satisfactorily explained. The writer shows that the figures represented are simply the twelve great gods of the Roman pantheon plus the serpent with ram's head. The figure which he identifies with Apollo is that of a child, which is in harmony with the peculiarly Celtic conception of him as the *Bonus puer*. M. Reinach's conclusions are stated at length in an article in the *Revue archéologique*.

MUREAUX.—**PREHISTORIC DISCOVERIES.**—Dr. Verneau has directed some excavations in the commune of Mureaux near Meulan (Seine-et-Oise). He unearthed a covered alley, which included a sepulchral chamber and a vestibule, and contained numerous crouching skeletons accompanied by objects in bone, silex, etc. The children were buried separately against one of the walls of the monument. The materials employed are gigantic: the sepulchral chamber is 9 met. long, 1.60 to 2.10 wide, and 1.55 to 1.60 high. The entrance to the gallery was partly demolished at the time of the construction of a Roman road which passed immediately over the vestibule, thus demonstrating the greater antiquity of the monument. Near it were found several Roman antiquities, notably a small square building covered with paintings.—*Revue Crit.*, 1890, II, p. 212.

NOIRON-LEZ-CITEAUX.—**A MEROVINGIAN CEMETERY.**—Léon Bidault communicated to the *Acad. des Inscr.* (Nov. 21), through Alex. Bertrand, his discoveries in a Merovingian cemetery near Dijon, at Noiron-lez-Citeaux. For details, see *Revue Crit.*, 1890, II, p. 407.

PARIS.—**THE PRESERVATION OF MONUMENTS.**—At one of the meetings of the *Comité des monuments parisiens* it was announced that the superb *Hôtel des Prévôts de Paris*, a unique example of the constructions of the XVI century was about to be demolished. A protest was made. M. Charles Normand suggested that careful study should be made of the openings projected by the plans of the city. From them it is possible to know many years in advance what buildings are menaced and to offer suggestions by which the plans may be modified before it is too late. M. Hoffman has undertaken to draw up the plans of all the buildings that may be demolished.—*Chron. des Arts*, 1891, No. 5.

DONJON OF JEAN-SANS-PEUR.—The French Society for the Protection of Ancient Buildings had need bestir itself in defence of that most interesting

relic, the donjon of Jean-sans-Peur, in the Rue Étienne Marcel, Paris, which is reported to be in a ruinous state.—*Athenæum*, Jan. 17.

Baron de Ménascé's Egyptian collection.—On Feb. 23 and 24 took place the sale of the collection of Egyptian antiquities of the baron de Ménascé. The museum of Copenhagen was the principal buyer, next the Louvre and the museum of Berlin. The collection comprised a number of statues and figures of calcareous stone basalt, granite, marble and hematite, some fine gold jewelry, statues in silver of Nofre-Toum, a large number of good bronzes and some figures in wood.—*Chron. des Arts*, 1891, No. 10.

Episcopal vestments of St. Thomas de Canteloup.—At a recent meeting of the Académie des Inscriptions, M. de Mély read a paper upon certain episcopal vestments, which are preserved at Lisieux, and are there ascribed to Thomas à Becket. On a close examination of them, M. de Mély ascertained that both the form and the material belong rather to the thirteenth than the twelfth century, and also that they are emblazoned with armorial bearings, a kind of ornamentation not in use in the time of Becket. A medieval parchment kept with them contains only the words *St. Thomas de C.* Now there was in the thirteenth century another English prelate, with the same Christian name as Becket, who likewise obtained the honor of canonization. This was St. Thomas de Canteloup or Cantilupe, Bishop of Hereford (1275-1282), and for a short time chancellor under Henry III. He belonged to the family of Gournay, and was allied to that of Bockenham; and it appears that the armorial bearings on the vestments are precisely those which English heralds assign to these two families.—*Academy*, March 28.

CLUNY MUSEUM.—RECENT DONATIONS.—M. Mannheim has presented an important panel of carved wood of the xv cent. of Spanish style, and a group in wood, painted and gilt, dating from the xiii cent. representing the Virgin and Child. Mme. Leon has offered a collection of French bronze weights of the xiii to the xvii centuries on which are emblems, arms or monograms of a large number of French cities. From M. Haas-Lan a reliquary of the xv cent. Among other gifts are: a chalice with a partially gilt silver paten of the xv cent.; two censers, one of Limoges, xiii cent., in *champleve* enamel, and the other, without cover, a Greek bronze of the xii cent.; finally a Virgin in bronze of the xii cent. The museum has received a death head, a delicate work in ivory, a low cup of Muraus glass, xv cent., etc.—*Ami des Mon.*, 1890, pp. 325-6.

The sculptor Antokolsky has given a statue of fine Portland stone representing St. Denis carrying his head, an extremely refined work of the Parisian school of the close of the xiv or the beginning of the xv century. M. Ed. Bonaffé has presented a charming figure of a young shepherd in

painted stone, a French work of the XVI century.—*Chron. des Arts*, 1891, No. 11.

On the death of Isaac Strauss all his collections of works of art were sold, with the exception of his Hebrew collection. Baroness Nathaniel de Rothschild purchased the latter and made a gift of it to the Cluny Museum.

GUIMET MUSEUM.—M. Aymonier has brought to the Musée Guimet from Cambodia some steles and statues; M. Guimet some specimens of Chinese ceramics and a jade sceptre; M. Tornii has given a satsuma vase and M. Bouloche some wooden statues of divinities from Tonquin.

MUSÉE DES ARTS DÉCORATIFS.—This museum has purchased a large number of objects in copper and bronze: a cup from Padua; Persian basins with chandeliers and boxes, Venetian knocker, Arabic chandeliers and box. Also a number of pieces of faïence and porcelain: some Persian (a box and a plate), others Italian either of Robbia ware (a vase), or from the environs of Florence (a plate with mask of the Medici) or from Venice (a ewer and cups); other pieces are in faience of Marseilles or Rouen, or from China and Japan.

THE LIBRARY OF THE UNION CENTRALE DES ARTS DÉCORATIFS.—The main object of the great association called the *Union Centrale des Arts Décoratifs* is to do for France a work similar to that done in England by the association which organized the South Kensington Museum. It has not yet succeeded in establishing its great (in project) artistic and industrial museum, but it facilitates for students and especially for artists and artisans the study of models and reproductions of the works of art of former periods by means of the large collections in its library. A few words will give an idea of one of its collections—its encyclopedic collection of engravings and graphic documents. Begun about three years ago, this undertaking is now completed in its main division and is sufficient for all practical purposes. It consists of about five hundred large portfolios in which are classified chronologically documents relating to the history and development of art and especially of decorative composition. The general system of classification adopted has placed first the works of architecture, followed by sculpture and painting in all their subdivisions of periods and uses. Then come the external and internal decoration, sculptured or painted, of buildings, all the details of the furnishing and productions of art in wood, iron, metal and other primary substances concurring in the decoration of the house; then come the personal needs of man; his garments and their variations, his means of defense and offence, the art of weaving and all the implements and utensils necessary to him, and finally the resources placed at his disposal, to be transformed by art, by the flora, fauna and other natural products.—A. C. in *Chron. des Arts*, 1891, No. 4.

LOUVRE.—RECENT CHANGES AND ACQUISITIONS.—*Opening of the third Persian room.*—The third and last room of the Susa Gallery at the Louvre will be opened to the public at Easter. It will contain portions of a frieze of animals discovered by M. Dieulafoy in the ruins of the Apadana, which from their position had evidently been built in the walls of a later building. The basrelief is unglazed, and from indications on the surface was probably painted. The execution and modelling are most masterly. The frieze may date from the period of Darius I. The room will contain other interesting relics of the Achaemenian epoch, and a small collection of fragments of pottery of the Mohammedan era. One or two pieces are similar in style to the pottery found at Branimabad, now in the British Museum, which is anterior to the eleventh century A. D. A carefully executed model of the Apadana will occupy the centre of the room. This valuable attempt at restoration of a celebrated historical monument implies a rare union of artistic talent and the capacity for archæological research seldom found in combination. The reproduction of the frieze of the Archers of the Guard, presented by the Louvre to South Kensington Museum, will be sent to London next week. The text of the remaining volumes of M. Dieulafoy's *Les Fouilles de Suse* is nearly completed, and awaits only the production of the chromo-lithographs which will illustrate the work—*Athenæum*, March 28.

New arrangement.—Attention was called lately to a new departure in classification and arrangement according to groups and materials inaugurated in the Louvre by the installation in one hall of the large collection of ivories which had previously been scattered through many halls. The Conservateur of the department of the Middle Ages and Renaissance has continued this work by uniting in the former hall of the *Musée des Souverains* the greater part of the works in metal belonging to the Museum. It is a superb collection and the objects show to far better advantage. The Davillier and Gatteaux collections, and many pieces recently acquired but never exhibited, are included. M. Gonze, who writes in the *Chron. des Arts* (1891, No. 1), counsels some exchanges to fill up lacunæ.

The *Bulletin des Musées* announces that the *Direction des Musées Nationaux* has decided that notices, containing a brief description of each hall and information regarding its decoration, should be posted in all the halls of the Louvre for the instruction of the public.

Oriental Antiquities and ancient ceramics.—The following pieces in this department were purchased at the Piot sale. I. A Phoenician king in bronze and a fragment of Babylonian enamelled brick. II. A series of antiquities of Cyprus and Rhodes: some female heads in Cypriote calcareous stone, six horsemen, a warrior and the upper part of another, a crowned female and a rough model of a man with tiara, all Cypriote terracottas of archaic style. Some Cypriote pottery: aryballoï with straight neck, in the

form of a head of Herakles, oinochoë with trilobe mouth: a three-foot *lebes*, a large alabastron in the form of a draped Aphrodite and an Aphrodite in the form of a round sheath. Finally some figurines of the finest Greek style from the Cypriote factory of Larnaka: a bust of Demeter, a veiled woman, a draped woman, also tors of seated Aphrodite, draped goddess, the head of a grinning Silenus. *III.* Antiquities of Asia Minor, of Hellenistic style, factory of Smyrna: a head of Herakles with traces of gilding, head of an ephebe, a beardless head like that of Alexander the Great, the head of a comic actor, the mould of a group: Silenus with a goat. *IV.* Antiquities of Greece and the Islands, terracotta plaques of archaic style supposed to come from Milo; the subjects are: Bellerophon upon Pegasos: a female sphinx whose head is covered with the polos: No. 41. End of a Greek mirror: figure of a winged Niké, in the Athenian peplos of the fifth cent., running to the left: found at Athens. Skylla, turned to the right, right hand on hip, left at chin: she has a nude human waist, below which are two fins ending in dog's heads, while the figure ends in a large curling fish's tail: a female sphinx, seated between the volutes of a capital with wings spread. A fragment of a painted plaque with parts of a horseman and a quadruped, archaic black figures found in 1852 on the Akropolis at Athens. A Boiotian figurine, probably from Tanagra, representing a horseman, of primitive style, decorated with black geometric designs. A Hermes Kriophoros, an archaic Boiotian figurine, probably from Thespiai. A vase found at Corinth, in the shape of a crouching man, of early Egyptianizing style, draped in a costume of white and black checks. A small Attic lekythos with gilt ornaments, and red figures touched up with white, representing Aphrodite and Eros by the sea. *V.* Italian antiquities are represented merely by a rectangular plate in the Italiote style of the fourth (third?) century, from the Basilicata, on which is a frame of painted fishes and shells with red figures touched up with white and yellow.—*Ami des Mon.*, 1890, p. 324.

Among the most recent acquisitions of the Oriental department is a bas-relief belonging to the so called Hittite art. This basrelief represents a deer hunt: the hunter on his chariot, driven by a retainer is discharging an arrow at the deer who leaps before the horses. Inscriptions in relief surrounded this scene.—*Chron. des Arts*, 1891, No. 13.

Hall XII of *Greek sculpture* has been reopened after numerous changes. The Hera of Samos is in the centre: the three metopes from Olympia are placed below the Parthenon relief, and opposite are the fragments of steles and funerary monuments.

The Merchant Collection.—This collection, offered to the Louvre by its owner, includes 52 Punic *stelai*, 30 Greek and Latin inscriptions, 150 Roman lamps, medals, fragments of statues and some 15 heads of divini-

ties and emperors. It was formed while Commander Marchant belonged to the army of Africa, and is composed of objects found at Carthage. Among the heads is a magnificent one of Jupiter Serapis, a laureated head of Hadrian, and another of an empress in admirable preservation.

M. Renan, editor of the *Corpus inscriptionum semiticarum*, has communicated to the *Acad. des inscriptions* the impressions of the *stelai*, and has called attention to some that have extremely rare subjects, especially three which represent, (1) a funerary banquet, (2) a sacrifice, (3) a hare or rabbit.—*Cour. de l'Art*, 1890, Nos. 27, 32, 34.

Christian antiquities.—Some new objects have been exhibited in the newly opened hall. They are terracotta tiles from Kasrine (Tunisia), a cartel with dove-tails containing a discourse mentioning the sacred precincts of the virgins, and a window from the tomb of a martyr, a double arcade allowing the faithful to approach the sarcophagus. An inscription (*memoria*) mentions relics and is the earliest record of the habit of collecting and transporting them. It comes from a ruin situated between Tixter and Ras-el-oned. Some bricks with figures in relief and Greek inscriptions come from Kilikia and Constantinople; and finally a Byzantine capital discovered at Bogdan-Seraï in the latter city.—*Ami des Mon.*, 1890, p. 323.

Middle Ages and Renaissance.—*Harbaville ivory triptych*.—The most important work of mediaeval art recently acquired is the magnificent Byzantine ivory retable or triptych of the Harbaville collection, made known by M. de Linas's study of it in the *Revue de l'Art Chrétien* for 1887. It is the most wonderful work of Byzantine ivory carving of the mediaeval period, on account of the beauty of its types and style, the delicacy of its execution and its perfect preservation. It is a work of the xith century.

Reliquary of Medina del Campo.—Mme. Spitzer has offered, in memory of her husband, a piece of great artistic importance, a reliquary dating from the first half of the xv cent., of almost the same date and of nearly the same style as the famous Virgin of Jeanne d'Evreux. It is an arm-reliquary in rock crystal and silver gilt and enamelled, measuring 60 cent. in height and coming from the convent of the Dominicanas Reales of Medina del Campo in Spain. The style is of great delicacy and similar to that of the best contemporary French works. The foot is decorated with enamelled arms and friezes; the crystal cylinder is flanked with four elegant buttresses: the top is occupied by a charming enamelled arm bearing a dedicatory inscription. It contains a relic of St. Louis, bishop of Toulouse, son of Charles of Anjou. It is mentioned in the *Hist. Gen. de Saint Dominique* by Juan Lopez: the convent for which it was executed was founded in 1418 by Queen Leonora. It had not yet been arranged in Mr. Spitzer's collection at the time of his death.—*Chron. des Arts*, 1891, No. 4.

Renaissance Sculptures.—The continued demands of the *Société des Antiquaires* for the restoration of the monuments removed after 1816 from the old *Musée des Monuments Français* have begun to produce an effect. The terracotta figure of the Virgin by Germain Pilon, formerly at the Sainte Chappelle, long at St. Cloud, has been returned to the Louvre, as well as the Virgin in marble that formerly decorated the chapel of the Château of Ecouen, and after the Restoration the sacristy of Notre Dame in Versailles. —*Revue Crit.*, 1890, I, p. 480.

Miscellaneous additions are: A medallion of Robinet (1521) representing Marin Le Pigny. Two bronzes of the xv cent. attributed to Ulocrine—a nymph and satyr, and another mythological subject. A painted Venetian enamel plaque of the close of the xv cent.

Sword of Francesco Gonzaga.—An addition to the Renaissance department of the Louvre is a beautiful short sword or *cinquedea*, also called *langue de bœuf*, which figured at the exhibition of Tours. It is a fine work of the close of the xv cent., and undoubtedly by the hand of the same famous artist, named *Ercole*, by whom is the sword of Cæsar Borgia owned by the Duke of Sermoneta. The devices and arms show that this sword belonged to the celebrated marquis of Mantova Francesco di Gonzaga.—*Cour. de l'Art*, 1890, No. 32.

M. Piot's gift.—The objects presented by M. Piot (see vol. vi, p. 244) were placed on exhibition in August. They are the following: I. RAPHAEL SANZIO. *Head of St. Elisabeth.* Study in tempera on cloth for the painting of the *Visitation* now in the Museum of Madrid; it measures 34 by 24 cent. II. *Portrait of Michelangelo Buonarotti*: bronze bust of the xvi cent. of the Florentine school, from the Bianchetti collection of Bologna. The expression is powerful and melancholy and the font of extreme delicacy. It has been suggested that its author was Antonio del Franceze. III. Terracotta medallion of the Virgin adoring the infant Christ: a work of the Florentine school of the xv cent. attributed by M. Piot to Donatello. The Virgin is a half-figure, nearly in profile. IV. Three basreliefs of painted and gilt wood of the Milanese school of the close of the xv cent. They represent (1) Joachim expelled from the temple, (2) the Nativity of the Virgin, (3) the meeting of Joachim and Anna. V. Wooden figure of St. Christopher, painted and gilt: Italian art of the middle of the xv cent. VI-VIII. Three superb rectangular inlaid wooden panels of North Italian art of the xv cent., with decoration in relief, from the choir of a church. They were purchased at Padova, and bear a note on the back giving the name of their artist, Fra Vincenzo, as follows: *Il bel gallo con gli altri due quadri lavorati di tarsi adornavano il sedile a destra della cappella maggiore della soppressa chiesa di S. Benedetto novello, e sono lavoro di Fra Vincenzo dalle Vacche Veronese, monaco Olivetano ricordato dal Brandolesi nella sua de-*

serizione delle pitture di Padova, ivi 1795, in 8o., p. 166.—Cour. de l'Art, 1890, No. 34.

M. Rattier's gift.—M. Rattier (d. June 9, 1890) left the following pieces to the Louvre, which have been accepted: a painting of the Virgin by Quentin Matsys, and a fine Renaissance medal with an admirable relief of a helmeted Scipio, attributed by Bode to Leonardo.—*Chron. des Arts, 1891, No. 5.*

French school of Painting.—M. J. Maciet has given two interesting examples of early French painting of which so few specimens exist in the Louvre. One is a large Calvary painted on wood and dating from the first years of the xv cent. It is closely related to the panel of the Martyrdom of St. Denis already in the Museum and is full of a vigorous originality. The second panel represents one of the allegories familiar to the school of Fontainebleau, the greater part of whose authentic works have disappeared.—*Chron. des Arts, 1891, No. 9.*

NATIONAL LIBRARY.—*A silver dish.*—At the Piot sale the Bibliothèque Nationale secured a large silver plate or *missorium* decorated with a leaf border and a basrelief of Herakles strangling the Nemean lion. It belongs to the early part of the fifth cent. A. D., and was illustrated in *Gazette Arch.*, 1886, pl. 21.

A Manchû manuscript.—The *Berliner Tageblatt* announces a recent discovery by Prof. Pozdneef, of St. Petersburg, at the National Library of Paris. This is a Manchû manuscript which may prove of the greatest interest to Orientalists, and which he declares to be of more ancient date than the recently discovered inscription at Corea. The manuscript, which numbers 161 leaves, made of Chinese paper, all fully covered with writing, is said to have been acquired by the great French library, in some unknown way, towards the end of the last century.—*Athenaeum*, Aug. 30.

TROCADERO MUSEUM.—*New gallery of casts.*—The new gallery in the Musée du Trocadéro, which has been for some time in course of arrangement, is open to the public. The casts from the antique lately in this museum are to be placed in one of the galleries of the Louvre, which was till now occupied by the Préfecture de la Seine.—*Athenaeum*, Dec. 6.

PAU.—**AN EXHIBITION.**—In April there was to be opened in Pau a retrospective exhibition which would include not only the works of art scattered through the Basses-Pyrénées, but those also of the Landes, Gers and Hautes-Pyrénées.—*Chron. des Arts, 1891, No. 2.*

PUPILLIN.—**A ROMAN VILLA.**—The Abbé Guichard, curate of Pupillin, has uncovered at this locality a richly decorated country villa, and has found in it many Roman antiquities. The villa dates from the beginning of Roman rule, was burned and then rebuilt, was destroyed at the period of the invasions, rebuilt a third time and again burned. A bronze statuette

of good workmanship represents the god with the hammer, a type quite frequent in the Franche-Comté.—*Rev. Arch.*, 1891, 1, p. 121.

RHEIMS.—**A GRÆCO-GALLIC MOSAIC.**—In what used to be the suburb of the Gallo-Roman city of Rheims a remarkably fine mosaic, measuring five metres square, has been found, injured, however, by a clandestine burial. Beside the beauty of its composition, and the purity of design of its torsades and rosettes, its central picture is of especial interest. It represents two nude athletes, finely drawn, fighting with short swords. The energetic action is made the more accurate by the minute size of the cubes that form out the muscles, some of them in the legs being only 3 or 4 millimetres wide. This fineness of workmanship in the figures and that of several delicate flowers copied from the flora of the South, seem to indicate a Greek origin: its date is probably the first century. The mosaics are of colored terracottas.—*Ami des Mon.*, 1891, No. 24, p. 83.

RENAISSANCE TAPESTRIES.—The most important series of tapestries in the Cathedral of Rheims, the gift of the Cardinal de Lorraine, dating from late in the sixteenth century, and representing incidents in the life of the Virgin, are now being repaired and cleaned. It is not too soon these tasks are undertaken. The noble work on these and other tapestries in the same church, which we reviewed a few years ago, gives a complete account of them.—*Athenæum*, Oct. 4.

RENNES.—**ROMAN INSCRIPTIONS.**—In demolishing the ancient city-walls, the discovery was made of twelve Roman inscriptions, some of which are of especial interest as they are milestones with the names of Septimius Severus, Victorinus and Tetricus.—*Revue Crit.*, 1890, I, pp. 400, 440.

SAINT-MARCEL.—**A GALLIC MONEY-BOX.**—Near Argenton (commune of St. Marcel, department Indre) a countryman came across a piece of iron ore which on being broken was found to contain 251 silver coins. The ore was hollow and its aperture had been closed with cement. The 251 coins, in perfect preservation, are of the Gallic period, previous to the Roman invasion: they were coined by chiefs of the Bituriges and are of six or eight different types. This was evidently an early Gallic money-box with its contents.—*Ami des Mon.*, 1891, pp. 23-24.

SAINT-SERVAN (Ille-et-Vilaine).—**THE EARLY CATHEDRAL.**—The Abbé Duchesne undertook in September some excavations at Saint-Servan on the site of the ancient cathedral of Alet. He was able to reconstruct the plan of the building, which according to local traditions was built shortly before or after 1000 A. D. The details of the architecture confirm this early date by their extreme simplicity, not to say poverty. A peculiarity is the double semicircular apse, one at each end.—*Revue Crit.*, 1890, II, p. 296.

SUIPPES.—**GALLO-ROMAN HOUSE.**—In exploring to the n. w. of Suippes in a place where some Merovingian tombs had been found, M. Counhaye came upon the substructures of a Gallo-Roman house whose destruction appears to date from the barbaric invasions. There were black and white mosaic floors; the walls were painted red, yellow, blue and green with elegant borders; and one room at least was decorated with genre paintings, of which the figure of a bacchante was preserved. Two rings and a fibula were all the objects found.—*Bull. Soc. des Antiquaires*, 1890, p. 146.

TOURS.—**CHURCH OF ST. MARTIN.**—At a meeting of the *Acad. des Inscriptions* (Feb. 6) M. de Lasteyrie described the remains of the basilica of St. Martin of Tours, found during recent excavations. He showed that those who attributed them to the church built in the fifth century by Perpetuus and described by Gregory of Tours, founded themselves on a mistaken restoration of Quicherat. The ruins found in 1886 are not earlier than the Carlovingian period, and the primitive church was a basilica like those of Rome and Ravenna. The assumed deambulatory around the apse is an untenable hypothesis of M. Quicherat.—*Ami des Mon.*, 1891, p. 60.

TRÔO (near).—**PAINTINGS AT ST. JACQUES.**—Some curious wall paintings have been uncovered from whitewash on the walls of the church of Saint Jacques des Guérets near Trôo (Loir-et-Cher). The compositions are of large dimensions: among them are five knights separated by fantastic plants, scenes of heaven and hell, the martyrdom of the apostle St. James the Less, the resurrection of Lazarus, St. Peter and a legend of Saint Nicholas.—*Ami des Mon.*, 1891, p. 52.

BELGIUM.

ANTWERP.—**INTERNATIONAL MEDIAEVAL MINIATURES.**—M. Courajod made an interesting communication to the *Acad. des Inscriptions* (May 14) regarding an illuminated manuscript in the Plantian Museum at Antwerp which gives new proof of the co-existence in the studios, at the end of the XIV century, of squads of artists of different nationalities. In this manuscript there are illuminations by the German, Franco-Flemish and Italian schools. It was never finished: several sheets bear only un-gouached sketches which show clearly the delicacy and grace of Gothic design.—*Revue Crit.*, 1891, 1, p. 440.

N. B.—For lack of space the rest of the News is reserved for the next number.

A. L. FROTHINGHAM, JR.

CORRESPONDENCE.

PROFESSORS MOORE AND FROTHINGHAM ON "GOTHIC ARCHITECTURE."

N. B.—The editors hereby declare the discussion closed, in so far as the JOURNAL is concerned.

To the Managing Editor of the American Journal of Archaeology.

Sir:—Your rejoinder (vol. vi. pp. 478–486) to my reply to your criticism of my book calls for some further remarks from me which I herewith submit.

I. Quicherat's classification of Romanesque monuments, though it may, as I have said, have its value for some purposes, does not commend itself to me for the reason that it does not take note of the fact that an architectural style is always developed in some particular locality where the conditions have conspired to produce it. These conditions have never been the same in different localities. There is nothing in architecture corresponding to the apparently spontaneous development, in different places, of the same natural flora and fauna. In assuming that there is such a development Quicherat seems to me to make a fundamental mistake. A style may have offshoots: but in broad classification these offshoots properly belong to the regions where they originated. The exotic types of building found in any given locality are, however, rarely pure in style. They are naturally more or less modified by the local conditions so as to become unfit for strict classification with the styles from which they are sprung. Hence the geographical division, though it may not afford the means of marking the limitations of schools with absolute precision, seems to me the most natural and convenient. And I observe that you, as well as Quicherat himself, are unable to dispense with it: you speak, for instance, (p. 480) of the "schools of Burgundy, Poitou, Perigord, Auvergne, the Loire, etc."

II. In this discussion (following the thesis advanced by Quicherat) you speak of Romanesque architecture as if it were a homogeneous style characterized by the use of vaulting. On page 480 you now qualify this by the admission that the early Norman Romanesque was, as I have said, generally unvaulted. But with this exception you still assert that "Romanesque architecture is as essentially a vaulted style as is the Gothic." Now is this so? How is it with the Tuscan Romanesque—with buildings like San Miniato at Florence and the Cathedral of Pisa? How is it with the Lombard Romanesque? How is it with the large class of early Romanesque

buildings in Germany—numerous examples of which are figured in the work of Dehio and Bezold to which you refer? And how is it with the large number of timber-roofed monuments of northern France exclusive of those of Normandy—with buildings like St. Remi of Reims, Vignory, Montier en Der, Le Mans and many others? With these large groups of unvaulted buildings before us, how can it be said that the Romanesque “is essentially a vaulted style from its very beginnings”?

The vaulted Romanesque is mainly limited to Southern France, with offshoots in Spain. It is of two principal varieties—one in which the barrel-vault (of either round or pointed section) is used, and another which employs the dome. Neither of these varieties contained any principles of growth, and from them, therefore, there was no outcome. They are, structurally, survivals of ancient modes of building which assume, it is true, forms that differ in unessential ways from ancient forms; but they all alike retain the ancient inert principle of construction. We do not get any distinctly new style until the inert principle is thrown aside in the Gothic of the Ile-de-France. But the northern varieties of Romanesque, which were, early in the twelfth century, sometimes covered with groined vaults, contained the germs of this new style. It is these northern (and largely, though not exclusively, northwestern) varieties, therefore, with which alone I am properly concerned in my book—which is not a treatise on Romanesque, but on Gothic, architecture. Of these northern varieties I refer chiefly to those of Normandy and the Ile-de-France because they contain more organic and progressive systems than most others. In fact few others, I believe, except that of Burgundy, contributed much toward the formation of the Gothic style. In the passage (p. 7 of my book), which you think shows that I do not limit my remarks to the northern Romanesque, it should be noticed that I am concerned with a general statement, and I therefore, in that place, speak of the style in a comprehensive sense. But elsewhere, being concerned with the evolution of Gothic, I refer to those types of Romanesque only out of which it grew.

III. Having now, as I hope you will see, justified my statements with regard to Romanesque, and my exclusive reference to that of the north as alone calling for treatment in connection with my subject, I pass over your third section relating to the use of the term Gothic (because I think that if my main proposition be apprehended my restriction of the term will be seen to be necessary) and take up the question relating to Italian architecture.

You say (section iv), referring to Siena and Orvieto, that “in both these churches the structural arches are not pointed but round, only such secondary forms as windows being pointed; and you yourself tell us (p. 7) that pointed arches in apertures do not much differ structurally from round ones: this shows the inconvenience of substituting the term pointed for Gothic. Orvieto

has a wooden roof to its nave and structural round arches: there are not in it any structural pointed elements whatever. Siena is certainly vaulted, but the vaults differ from those usually found in Tuscan and northern churches in being flatter and more oblong. In both buildings the effect is made quite different by the closeness, greater length, and slenderness of the piers and columns, a point in which they more nearly approach the basilical Romanesque churches of Tuscany. There is more reason to call the churches of Sicily pointed than to give this name to the Cathedral of Orvieto. In fact these two churches, while having hardly anything in common, differ in almost every way from the pointed monastic churches with which you compare them, and these differences affect the vaulting, supports, forms and proportions." Now I think it is incorrect to speak of "structural" arches in the nave of Orvieto, because there is no vaulting in the aisles any more than over the nave. The form of an arch in a mere arcade has no more structural consequence than it has in a window. This part of the building would have no more structurally pointed character if its arcades were pointed instead of round—as they are, for instance, in Santa Croce at Florence. The mere forms and proportions of this church and of Siena, to which you refer, are of small structural importance, and, though in some respects (mainly in the rectangular plans of the bays) unusual, they are not, I believe, unexampled in some other Italian edifices. You fail, therefore, to disprove my statement that these two buildings differ little structurally from other Italian pointed monuments. They are like the rest in exhibiting no Gothic principles. As to there being more reason to call the churches of Sicily pointed than to give this name to the Cathedral of Orvieto, you seem to forget that *I* have not given it this name. I merely use the name by which it is (interchangeably with the name Gothic) commonly designated; and to which it is as much entitled as are most other Italian buildings of the period. For although the arcade of the nave has round arches, the most of the external openings are pointed; while its vaulted choir and transept¹ approach more nearly to Gothic than is the case with Italian pointed buildings generally.

You say "the point of special importance, however, is the general statement (p. 181) which forms the starting-point of your study, namely, that the pointed church of S. Andrea at Vercelli built in 1219 is an exceptional instance, and that pointed design did not begin to spread in Italy until about 1250." I do not regard this as a point of special importance: for, whatever a more thorough investigation of early monuments in Italy than I have yet had occasion to make might show, it would be a matter of small consequence

¹ The unqualified statement, in your review, that Orvieto is not vaulted is manifestly incorrect, and yet you make no acknowledgment of the error.

in connection with my subject, because there was never, at any time, in a proper sense, any Gothic movement whatever in Italy. Having found this to be so, the beginnings of the use of the pointed arch in that country is a subject that has not especially interested me. In my book I have attempted no more than to show the comparative tardiness of any general native movement toward pointed forms, and to illustrate the absence of Gothic principles in the characteristic buildings which were erected during the period of greatest activity in pointed design. So that even granting that there may have been an earlier use of the pointed arch than I have supposed, it does not materially affect my chief argument. How far the monuments enumerated in your list may tend to establish your position with regard to its early use I am not prepared positively to say. With many of these monuments I am unacquainted: but I will readily admit that in some cases they *may* show (I do not say that I think they *do* show) that the Italians occasionally made use of the pointed arch before 1250. I do not, however, believe it can be proved that there was any general movement in the direction of its use before that time.

The buildings on your list of which I know anything are of a very mixed character. Their pointed features are sometimes, as in the Cathedral Asti, incongruous with their general design: and it is, I think, highly probable that these features were in many, if not in all, cases interpolations. However this may be, it is certain that neither the Cistercian nor the native buildings ever, as you affirm, "exactly followed French models"—*i.e.* the models of the Ile-de-France. Take, for example, the church of Fossanova. With exception of its capitals and bases (which are indeed strikingly similar to the corresponding members in the early French Gothic), it is simply a Burgundian Romanesque structure with pointed arches substituted for round arches in the arcades, and in the ribs of the vaulting. If you will compare your photograph (vol. vi. pl. III) of its nave with a photograph of the nave of Vezelay, you can hardly fail to see that the two buildings are substantially identical. The rectangular plan of the vaulting compartments, the heavy transverse rib, the absence of groin-ribs, the springing of the longitudinal and transverse ribs from the same level (an arrangement which, as I endeavor to show in my book, is fundamentally opposed to the principle of Gothic), the composition of the piers—including the vault supports, the massive walls, and the small round-arched external openings, are all so nearly the same that both buildings might almost have been erected from the same set of drawings. Even the banding of the vaulting shafts by the abacus mouldings, and the triforium-string, is the same in both instances.² Externally Fossanova is unmodified Roman-

² The interior of San Martino al Cimino, near Viterbo, is equally unlike Gothic in its structural forms and relations; though it has some features, such as groin-ribs and

esque.³ The pointed arches of its west façade seem to be alterations; and the great wheel window, wholly unrelated in style, as it is, to the rest of the edifice, looks to me like an insertion.

The use of the pointed arch in Fossanova is not a constructional use such as was made of it by the Gothic architects of France. The round arch might just as well have been used here, as it was used in Vezelay its prototype. Nobody thinks of calling the nave of Vezelay a Gothic structure, and there is no more reason why Fossanova should be so called. It is not at all Gothic, and no amount of influence of such a building could be the means of introducing Gothic architecture into Italy. On this account, though I recognize the interest attaching on other grounds to such a group of buildings as you bring forward, and shall look with interest for the fuller accounts of them which you promise us, I cannot regard them as having any material bearing upon what I have said in my book.

I have endeavored, my dear sir, to present these points in a true light, and I trust that in so far as I have done so I may win your assent.

CHARLES H. MOORE.

*Cambridge, Mass.,
April 21, 1891.*

Mr. Charles H. Moore.

Sir:—It is with reluctance that I continue the discussion which you have reopened, as I think it has entered upon a phase where further elucidation may become wearisome to our readers. I shall therefore seek to be brief, and shall omit any reference to your criticism of Quicherat's classification as it would lead me too far. I have stated from the beginning that I believed the geographical additions should not be abolished but be used in subordination to those that are structural.

II. In regard to Romanesque style it is evident that you have failed to grasp my meaning. It is hardly necessary to remind anyone but a tyro of the classes of unvaulted buildings built between 1000 and 1200, during

double arch orders, besides profiles and capitals, which resemble those of the early Gothic. But the essential features, namely, the forms of the vaulting—in which there is no concentration of thrusts upon a narrow line, and the single shaft carrying all the vault-ribs, are opposed to Gothic as the work of the Cistercian monks generally was in all localities. The Cistercian builders rarely did more than to imitate certain unessential Gothic features. Of the principles of the Gothic style they can hardly be said ever to have shown understanding.

³I have, in my book, called attention to the fact that some of the early Gothic buildings of the Ile-de-France, such as the Cathedral of Senlis, retain the Romanesque characteristics externally. But these are buildings of a developing style: Fossanova is not, in the same sense, a transitional building.

what is broadly termed the Romanesque period : but I do not believe they prove what you imagine. They may be, in my opinion, divided into two classes : (1) those which are constructionally the survivals of the style of the Latin basilica ; and (2) those which, as I remarked on p. 480, vol. vi (following Quicherat), were influenced in their proportions and style by the introduction of vaulting. To the first class belongs, for example, the "Tuscan Romanesque." It is a misnomer to call such buildings as S. Miniato at Florence and the Cathedral of Pisa Romanesque because they happen to be built between 1000 and 1200. Except for their decoration, they are basilicas, of the same class as those of Rome, Ravenna and Salonica. We come next to Lombard Romanesque : here we find that the principal buildings erected or restored after 1000 have, not wooden roofs as you infer, but vaults : at Pavia, S. Michele, S. Pietro in Ciel d'Oro, S. Giovanni in Borgo, S. Teodoro, S. Lanfranco : at Milan, S. Ambrogio ; at Bologna, SS. Pietro e Paolo ; the Cathedrals of Parma, Modena, Novara, Piacenza, Ferrara, etc. There are hardly any unvaulted Lombard structures of this date. In citing numerous unvaulted churches of Northern France and Germany as further invalidating the fundamental influence of the vault on Romanesque, you seem to ignore a remark of mine which you must have overlooked, and which I will here quote (vol. vi, p. 480) : "The churches of the eleventh century which we find to have had a nave covered with a wooden roof are merely survivals or reversals due to two causes : conservatism and the ill-success, though imperfect knowledge of the laws of statics, of many of the earlier attempts at vaulting. But when, even in these early cases, the wooden roof is preserved, we find the new proportions and other elements brought in by the vaulting system to be present in them also." I believe this statement is as clear as any I can make. Let me illustrate. The Romanesque grouped pier, invented on account of the introduction of vaulting, the different members of which were created to support the spanning arches of the nave, the sub-arches of its arcades and the ribbings of the vaults are found in *unvaulted* constructions of the xi century. The great church of St. Stephen at Caen, the most important perhaps of Norman churches, was built on this plan. Its vaults were added at some unknown period in the xii century : but as M. Ruprich-Robert emphatically states (*Arch. Norm.*, pp. 63, 85), the supports of its interior consisted of grouped piers which had absolutely no meaning and no connection with the wooden roof, but were copied from some unknown (perhaps Lombard) building with cross-vaults. If then, the thickness of walls and supports, the relations of solids to voids, the proportions of the interior and exterior, the new decoration and mouldings brought about by the consequent depth of the openings to be cut in these walls—if all this was radically changed even in unvaulted buildings, as it certainly was, does it not constitute a tremendous, a decisive

group of results? And if they all derive from one cause, who can doubt that this cause is the essential element in the style? And who can deny that the vaulting is this cause? So, in asserting that "Romanesque is essentially a vaulted style from its very beginnings," I use the term *essentially* in the meaning of internally, in principle, in essence; and the bare fact that a church is unvaulted does not prevent the influence of the vault from being dominant even in this case.

We now come to your positive statement in regard to the character and limits of vaulted Romanesque; that it employs the barrel-vault and the dome; that it retains the ancient inert principle of construction and that it is mainly limited to Southern France, with offshoots in Spain. I can hardly do anything more than deny these propositions *in toto*, as a full demonstration would take a long article. I shall only make the following counter-assertions that can be easily verified by a consultation of authorities. (1) Vaulted Romanesque is as wide-spread as the boundaries of western architectural activity. (2) It used the cross-vault as well as the dome and tunnel-vault. (3) All of its varieties do not retain but *set aside* the inert principle of construction for that of balanced construction. It is an error found also in your paper read lately before the Convention of the American Institute of Architects, to claim that the principle of balance was first introduced, in the history of architecture, by the Gothic architects. The principle of balance lies at the basis of Byzantine architecture, which is thus fundamentally distinguished from the Roman. The demonstration of this fact will be found, for example, in Choisy, *L'Art de Bâtir chez les Byzantins*, where the system of internal buttresses, of interacting domes and vaults, is illustrated in detail. More imperfectly is the same principle represented in the various forms of Romanesque architecture, but its existence alone ensured the stability of vaulted constructions. The buttress-strips, the abutting vaults over side-aisles and galleries in Romanesque are certainly the result of the application of a different law from that which governed the inert Roman concrete. While no one will deny that only in the Gothic is the principle fully carried out, it is easy to prove, that the principle was known and applied, and that there is therefore a far closer alliance between Romanesque and Gothic than between Romanesque and Roman, which you wish to classify under one head.

III. In regard to Siena and Orvieto, after seeking to demonstrate that there is nothing structural at all about Orvieto you wish to fortify your contention that these two buildings differ little structurally from other Italian pointed buildings by the statement that it is so because "they are like the rest in exhibiting no Gothic principles"! On the same principle I may be allowed to point out what astonishing similarity the temple of Luxor, the Taj Mahal, the mosque of Amru at Cairo all bear to Santa

Croce at Florence—*because they are like it in exhibiting no Gothic principles.* It is such a method of reasoning and the apparent unwillingness to investigate the proofs which I brought forward in regard to Gothic architecture in Italy, that have shown me the uselessness of a controversy like this. I gave a list of over sixty monuments, embodying Gothic forms or principles, erected in Italy before 1250: such a list cannot, I believe, be surpassed if equalled for England or Germany. In each case I gave references, most of which could be easily verified. In a large number not only was the pointed arch used but the pointed ribbed cross-vault. To these facts were added the assurance, in more than half the cases, of my personal study backed by photographs. But though acknowledging a lack of acquaintance with these monuments, you appear to doubt my word and take no steps to verify my assertions and are willing merely to "admit that in some cases they *may* show that the Italians occasionally made use of the pointed arch before 1250," adding that you do not, however, believe it can be proved that there was any general movement in the direction of its use before that time. I can only express the desire that the opportunity may speedily arise for you to become acquainted with the facts of this movement. It is not always easy to determine how many monuments it takes to constitute a movement. Apparently *two*, when France is in question and you pass from Morienval to St. Denis in the history of the transition. I will not follow you in your discussion of Fossanova—which, by the way, so thorough a scholar as Dehio has just placed in the front rank of early Gothic buildings, thus confirming my claims for it. In this discussion you forget one essential thing. I am not claiming for Italy the general use of Gothic architecture but of *pointed* architecture, in the terms of your vocabulary. Therefore your arguments as to whether or not it conforms to true Gothic principles are quite beside the question, and would be in place only in case you were controverting my articles in the JOURNAL on *Cistercian architecture in Italy*. As to whether or no it is correct to say of the Cistercian builders that "of the principles of the Gothic style they can hardly be said ever to have shown understanding," I can only say that they would have come with more force from a man who had made some study of Cistercian architecture. It is most confusing to hear that Fossanova could not be the means of introducing Gothic architecture into Italy. If put to it, you would doubtless confess that it or some of its mates had as much Gothic as any building in Italy. Then Gothic architecture was never introduced? Of course not, according to your contention. It was the *pointed* style that was introduced, on which even you would be obliged to grant that Fossanova could exercise an influence. I feel sure that as I continue the publication of Italian Cistercian monuments your opinion will be substantially modified. Why not get rid of this continual confusion

between *Gothic* and *pointed*: it is so artificial that you appear to lose the run of it yourself.

As you have digressed to my Cistercian papers, I will close by a reference to your paper read Oct. 24, 1891, before the Institute of Architects, on the Antecedents of Gothic Architecture, simply to take note of a few facts. The statement is made that only two writers—Viollet-le-Duc and Quicherat—have recognized that the Gothic style is essentially structural. To this list should be added Anthyme Saint Paul (*Hist. Mon. de la France*, 1884), Gilbert Scott (*Lectures on Mediæval Architecture*), Adamy (*Architektonik*) and several other writers whom the latter cites. You assert that the first true instance of grouped supports destined to carry vaulting and embrace several stories occur in the Lombard style of the xi century and that the fountain-head is S. Michele at Pavia. It is to be noted, however, (1) that S. Ambrogio at Milan (and not S. Michele) is generally regarded as the earliest church (Dartein, Viollet-le-Duc, Ruprich-Robert); (2) that the date of their piers is a matter of great dispute: they are placed as early as the ix and x centuries or as late as the xii and are consequently not very safe; (3) that the vaults of S. Michele are often dated after the fire at the close of the xii century and that it is therefore impossible to state, as you do, that they show the earliest known use of groin and longitudinal ribs; (4) the original vaulting compartments in S. Michele are *not* square, as you say, but oblong—an important fact.

In regard to the monuments of primeval Gothic in the Ile-de-France before S. Denis in 1140, in your book and in your paper, one only is mentioned,—Moretval, that earliest of Frankish works in which the pointed ribbed cross-vault appears in its most primitive form. But I would call your attention to the chapter on *Le Gothique Rudimentaire* in Gonse's volume *L'Art Gothique*. Here are mentioned and described some twenty-five buildings which illustrate every step of the gradual development of Gothic vaulting from Moretval to St. Denis. It is a most complete and charming piece of historical demonstration, and supplies the material so much desired and so long sought in vain by writers on the origins of Gothic architecture. Another paper, in which a few such buildings are mentioned, is that by Von Bezold in the *Zeitschrift für Bauwesen*, 1891, p. 162, entitled *Die Entstehung und Ausbildung der Gotischen Baukunst in Frankreich*.

A. L. FROTHINGHAM, JR.

Princeton, October, 1891.

SUMMARIES OF PERIODICALS.

BULLETIN DE CORRESPONDANCE HELÉNIQUE. 1890. Jan.-

Feb.—M. HOLLEAUX, *Excavations at the temple of Apollon Ptoös. Inscriptions.* Here are published eighteen inscriptions found in the vicinity of the temple of Apollon Ptoös. They comprise the inscriptions in Ionian characters, and therefore are later than 350 b. c. Several are of considerable length. A valuable summary is given of all the references, in these and other inscriptions, to the government of Akraiphiai, showing a constitution practically identical with that of other Boiotian towns, with officers consisting of the Archon, Polemarchoi, Katoptai and Tamias and two legislative bodies, the Synedrion or Council, and the Damos or Popular Assembly. Six inscriptions are decrees voted by Boiotian towns in response to the invitation to join in the Ptoian games. The references to the little-known Ptoian games are valuable. They show us, that the games were held every four years near the Sanctuary of Apollon and not in the town; that sacrifices to Apollon and other divinities preceded the games; that the *Agonothetes* gave banquets to the citizens and strangers assembled at the festival; that the festival opened with processions and national dances, and consisted of musical and poetic contests. The following towns are mentioned as having officially shared in the celebration of the contests: Kopai, Lebadeia, Orchomenos, Tanagra, Thebai, Thespiai, and Thisbai (to be continued).—G. FOUGÈRES, *Excavations at Mantinea* (1887-88). 1. *The enclosure and the surroundings* (pl. i). Of modern travellers who have visited and described the ruins of Mantinea, only Gell was provided with instruments to make a plan of the enclosure. His plan, however, is circular, whereas the actual lines of the walls enclose an irregular oval space. The wall is built of hard trapezoidal stones laid in horizontal layers, which served as a base for a rampart of brick. It is divided into ten segments of unequal lengths and flanked with 122 towers of unequal heights. The ten gates are constructed on different models, all with a view to the most effective defence. The observations of M. Fougères reveal no small amount of inaccuracy in the descriptions by previous explorers.—G. COUSIN and CH. DIEHL, *Inscriptions from Halikarnassos.* Eighteen inscriptions from Halikarnassos and three from the peninsular of Myndos are here published with annotations.—H. LECHAT, *Archaic statues from Athens* (pls. vi, vi bis). Reproductions in heliogravure are here given of an unpublished statue found on the Akropolis in Oct. 1888. The body differs little from that of other Archaic statues of the Delian type found on the Akropolis,

but the head exhibits, according to M. Lechat, a charm of expression and a delicacy of execution quite rare in Archaic sculpture. Two other Archaic Athenian statues are studied in this paper, one of which was published in the *Musées d'Athènes* (pl. ix), the other in the *Eph. 'Αρχ.* (1888, pl. vi). A similarity of style and marble is recognized, and a close relationship to the statue of Hera found at Samos (*Bull. de corr. hellén.*, 1880, pls. XIII, XIV). They are therefore considered to be Samian. The Egyptian influence which may be recognized in them is explained by the known intercourse of Samos with Egypt during the VI century.—C. CARAPANOS, *Inscriptions and statuettes from the oracle at Dodona* (pls. IV, V; 7 facsimiles). The inscriptions, engraved on small plaques of lead, are records of questions addressed to the oracle and of the responses. Preserved in the temple they probably formed a reference library for the priests. Eighty-four of these plaques were discovered by M. Carapanos in 1876-77 of which forty-two were published in his book, *Dodone et ses ruines*, 1878. Six more have been deciphered and are here published. Six bronze statuettes are also illustrated, representing three priestesses, two priests, and a Herakles. The objects held by the priestesses throw light upon the mode of obtaining a response from the oracle. One holds a dove (cf. Strabo, VII, 1), another a round object, perhaps for casting lots (cf. Cicero, *De Div.*, I, 34), and the third a jug for drawing water from the fountain of Dodona (cf. Pliny, *Hist. Nat.* II, 103, 106).—V. BÉRARD, *Inscriptions from Telmessos*. Twelve inscriptions discovered by M. Bérard and M. Fougeres in May-June, 1889, in and about the town of Makri.—P. FOUCART, *Athenian Decree of the fifth century*. This decree, found in the church of St. Andrew, may be dated, from the forms of the letters, shortly after the middle of the fifth century. Its purpose was to exclude fugitive slaves and thieves from the Akropolis.

March-April.—M. HOLLEAUX, *Excavations at the Temple of Apollon Ptoös. Inscriptions* (contin.). Publication of fifteen inscriptions, which are of importance in showing that the oracle was longer-lived than is usually supposed. Most historians (following Pausanias, IX. 23. 6) assert that the destruction of Thebai by Alexander put an end to the oracle and sanctuary of Apollon Ptoös. In opposition to this—four inscriptions show that the oracle was frequented at the end of the fourth century, and six that it was continued up to the end of the third century: others show that during the third and second century offerings were made to Apollon Ptoös by different Boiotian towns, that in the second century the Ptoian games were established, and that during the second and first century honorary decrees were placed in the *temenos* of the Ptoion. Under the early empire, there would appear to have been an interruption in the games and a decadence in the cult, but under Hadrian we find them again in operation.—P. JAMOT, *Archaic Terracottas from Tanagra* (pls. XIII, XIV). One of these is a

rude flat figure of an oriental goddess crowned with a high *kalathos*. The ornamentation of the flat stelé-like body is in horizontal bands, which are an index of the structure as well as the decoration of the costume. Other variants of this type are here studied. The other figurine is that of a mounted horseman and is more advanced in its execution than other figures of the same class found at Tanagra. Figures of a similar kind have been found at Athens, Corinth, Tegea, Kypros, in Boiotia. They seem to represent the military escort of departed souls.—G. RADET, *Inscriptions from the neighborhood of the Maiandros*. One of these found near Nysa mentions the right of asylum, which would seem to point to a temple in the neighborhood. Strabo (xiv. 1. 44) speaks of a Ploutonion, between Tralleis and Nysa on the hill Acharaka, consisting of a sacred wood, a temple of Plouton and Kore, and an adjoining cavern called the Charonion. A cavern and remains of the temple have been found at Salabaklı, between Nysa and Tralleis, which seem to be the Ploutonion and Charonion mentioned by Strabo. Sixteen inscriptions from this region are here published.—N. I. GIANNOPoulos, *Inscriptions of the eparchy of Almyros*: eight in number.—G. FOUGÈRES, *Excavations at Mantinea* (1887-88). II. *Topography within the enclosure* (pls. xvii, xviii). *A reply to Schliemann*. Though not comparable to the excavations at Olympia, Delos, or Epidavros, the remains unearthed at Mantinea are of special interest and importance. The theatre situated in the centre of the town has several peculiarities. The wings are not symmetrical, probably because the site was partially occupied by temple structures. There were no seats of honor, as at Epidavros and Athens. The uppermost seats might be reached by a system of external stairways. These were of special use as exits. The orchestra seems to have been unpaved, and the stage was irregular in form. Adjoining the theatre are the foundations of two small structures, in the form of *templa in antis*, possibly the Heraion mentioned by Pausanias, and the temple of Zeus Soter mentioned by Thoukydides. A more ancient structure to the n. e. of the stage was possibly the Podareion, indicated by the inscriptions on two tile-fragments found in the immediate neighborhood. To the s. e. and e. of the theatre, we find the ruins of the Bouleuterion and of the Agora. The Bouleuterion is identified by the analogous structure at Olympia. The Agora is a rare if not the only example of the primitive Agora. Though constructed in Roman times, it is not surrounded by a continuous porch. An inscription found in the n. porch mentions the benefactions of Euphrosynos and his wife Epigone, consisting of temples, festival-halls, treasures, a market-place with an *exedra*, a gallery, and a peristyle. Almost all of these may be identified. Besides the classic remains, mention is made of four Byzantine churches within the enclosure. In the reply to Schliemann, M. Fougères defends

himself against the attack made by Schliemann in the *Berl. Zeitschr. f. Ethnol.* (Jan., 1890).—W. R. PATON, *Inscriptions from Rhodes*. Two inscriptions are here published. One gives a new name of a sculptor, SIMOS of Olynthos; the other, a long list of names of citizens who united in honoring one of their fellow-citizens who was victorious in the 'Πομαῖα celebrated in honor of Rome (II cent. B.C.).—S. K. PANTELIDES, *The spring journey of Theokritos confirmed by inedited inscriptions*. Several unpublished inscriptions from Kos, which establish local allusions to Kos in the Idylls of Theokritos.—H. LECHAT, *Observations on the Archaic Female Statues in the Akropolis Museum*. This is a very careful review of the details of costume, mode of covering the feet, dressing the hair, of the jewelry and other ornaments and of the technical construction of the statues. In respect to costume these statues may be classified by the presence or absence of the himation and of the ἐριβλῆμα. The feet are usually uncovered, and are sculptured with great care; when covered it is ordinarily with sandals, but one statue has boots with curved ends. The hair is usually arranged in the same way, with three or four long tresses falling in front and a mass of tresses behind; that which appears between the *stephane* and the forehead is treated with greater variety. The jewelry consists of the *stephane*, crowns of pearls or simple bands, earrings, necklace, and bracelet. The *μηρίσκος*, which stood upon the heads of many of the statues, appears to have been neither a parasol nor a lotos-flower, but a metallic crescent-shaped object to prevent the birds from resting on the heads of the statues. These statues were not constructed from single blocks of marble, but from several blocks cemented or clamped together. The eyes of some of the statues were not carved from the marble, but made of other material and inserted.—P. FOUCART, *Inscriptions from Karia*. A publication of sixteen inscriptions from Karia. One records the name of an unknown Athenian sculptor PHILISTIDES. As the inscription was found near Halikarnassos it is possible that Philistides was one of a group of artists attracted there by Mausolos.—E. POTTIER, *Fragments of Terracotta Sarcophagi found at Klazomenai* (pl. II). The principal fragment which is here reproduced represents a wild boar attacked by two lions. The animals are painted in black on a white ground. The sarcophagus might be assigned to the second half of the VII century; P. places it near the close of the VI century (to be continued).—V. BÉRARD, *Archaic Statue from Tegea* (pl. XI). Pausanias speaks of two temples on the road from Tegea to Argos, one of Demeter ἐν Κορυθεῖσται, and one of Dionysos Mystes. These may be identified from their foundations which still exist at Hagiorgitika. At the largest of these, the temple of Demeter, was found an Archaic seated female statue. It seems to be a product of the ancient Argive school.—H. LECHAT, *Ancient bronze Bits*. Two bronze bits are here figured. One of them was found in 1888

on the Akropolis at Athens, the other, of uncertain provenance, is in possession of M. Carapanos.

ALLAN MARQUAND.

ΕΦΗΜΕΡΙΣ ΑΡΧΑΙΟΛΟΓΙΚΗ. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS. 1890. Nos. 1, 2.—K. D. MYLONAS, *Votive Relief from Attika* (pl. I, and supplementary pls.). The relief published represents two *naiskoi*, in each of which is a figure of Athena in a long garment, with helmet, spear, aegis, and shield. The two figures are almost identical, but the gorgoneion upon one shield is larger than that upon the other. Other examples of double representation of deities are compared, and the opinion is expressed that such reduplication is due to the wish to represent the deity under two aspects, while the identity in form of the two representations arises from the early confusion of the various qualities of the deity, and the fixity of the artistic type.—W. KLEIN, *On two vases of the Epikletic cycle found in Greece* (pl. II; cut). A kylix by Pamphaios and a paropsis by one Hermokrates are published. The kylix, found in Boiotia, represents a youth crouching, with his hands in a large washbowl which rests upon his knees. Other vases of Pamphaios are mentioned. The cut represents the painting of the vase No. 22 (in Klein's *Meistersignaturen*), showing a nude man leaping into or out of a great cask, with the aid of a ring by which he pulls himself up. The paropsis of the hitherto unknown artist Hermokrates, is fragmentary. It was found on the Akropolis. It represents a flute-player. These vases are red-figured.—K. DAMIRALEΣ, *Relief of the Birth of Christ* (pl. III). A marble relief from Naxos is published. In the centre is the child wrapped in swaddling clothes and lying in a manger between two trees. Behind the manger are an ox and an ass. Above this scene is the lower part of a relief representing a man followed by an ass; probably the flight into Egypt was represented. The date assigned is "the first centuries after Christ."—D. PHILIOS, *Excavations near Megara* (pls. IV, VI; 3 cuts). The excavations described were undertaken as a result of Lolling's article (*Εφ. Αρχ.*, 1887, p. 201 ff.). See Paus. I, 44, 6-10. The route of Pausanias was the road of Hadrian (=the modern chaussée and railway), not the path called *Τουρκόδρομος*. Remains of several buildings were uncovered, plans of which are given. One complex of buildings is identified as the sanctuary of Zeus Aphesios, a small temple surrounded by larger buildings. Some utensils of metal, fragments of pottery and sculpture are published.—H. G. LOLLING and D. PHILIOS, *Megarica*. Lolling combats some of the positions taken by Philios in his account of the excavations, and Philios replies. Lolling maintains that Pausanias follows the *Τουρκόδρομος* in his description and that his expression *ἐπὶ ἄκρᾳ τοῦ ὄρους* means "on a spur of the mountain," while Philios renders these words "on the top of the mountain," and regards the road of Hadrian as

that followed by Pausanias.—H. G. LOLLING, *Inscriptions from the temple of Apollon Hyperteletes*. Four inscriptions; No. 1 (facsimile) is a rudely inscribed dedication Ἀπόλλωνι, of the fifth century B. C. No. 2 is a mere fragment; Nos. 3 and 4 are fragmentary honorary decrees of the third century B. C.—D. PHILIOS, *Inscriptions from Eleusis* (continued). Nos. 48-57. No. 48 completes *C. I. A.*, II, No. 314, the inscription in honor of the comic poet Philippides. The new fragment must have been carried at some time from Athens to Eleusis. The deme of Philippides was Kephale. No. 49 is a fragment of an honorary decree in the archonship of Thersilochos. No. 50 is the beginning of a decree of the second quarter of the third century B. C. The relief upon the stone may have represented Demeter and Kore. No. 51 is a fragmentary decree of Macedonian times, in honor of [Ia?]lemos for adorning the temple of Pluto, and for good conduct concerning the sacred things and the family of the Eumolpidai. No. 52 adds two new fragments to the decree in honor of the general Demainetos (Ἐφ. Ἀρχ., 1887, p. 1). From these we learn that his father was Hermokles, not Hermodoros. No. 53 is a fragment of a decree honoring an Hylleian man. No. 54 is a fragment of a vote or decree of the soldiers of Eleusis, Panaktos, and Phyle in honor of a general. In date and character it is like the vote in honor of Demainetos. No. 55 is a fragmentary decree in honor of the epheboi of the tribe Hippothontis. The date is the archonship of Ktesikles, 334 / 3 B. C. No. 56 records the erection of a statue of Ekphantos son of Euphanes, a Thriasian, by the soldiers under his command; a list of the soldiers' names is appended. The date is late Macedonian or early Roman times. No. 57 is a fragmentary list of temple-treasures in letters of the time before Eukleides.—D. PHILIOS, *Archæological News*.

No. 3.—Sr. A. KOUMANOUDES, *Inscriptions from Athens*. Twelve inscriptions, all fragmentary. Nos. 1, 8, 10 and 11 are lists of names, No. 1 in letters of the time before Eukleides, the others of late date. The rest are honorary or dedicatory.—D. PHILIOS, *Inscriptions from Eleusis* (continued). Nos. 57a-60. No. 57a is a very small fragment of an account. No. 58 is a fragmentary account of expenses, in letters of the time before Eukleides. No. 59 is a fragmentary account of the size and number of stones brought to Eleusis for a πρόστυφον. The inscription resembles that published in Ἐφ. Ἀρχ., 1883, p. 1, pl. I, and like that, is part of the account of the building of the stoa of Philon. No. 60 is a decree of the senate and people of Athens in honor of Pamphilos, son of Archon, ex-demarch of Eleusis, after which is a triple dedication by the people (of Athens), the people of Eleusis, and the senate (of Athens), followed in turn by a (fragmentary) decree of the Eleusinians. The date is the archonship of Pelops, who is ascribed to the second century B. C.—O. KERN, *Gods of Healing on a Vase from Boiotia* (pl. VII; 2 cuts). A red-figured krater in the Poly-

techneion at Athens is published. On one side is a seated goddess to whom a girl is bringing a paropsis (salver) with fruits, cakes, and a lighted candle. On the wall hang garlands and models of human limbs. On the other side of the vase is a reclining bearded figure with a wreath about his head. In his left hand he holds an egg, in his right a cup from which a great serpent is about to drink. Similar representations are briefly discussed. The deities are Asklepios and Hygieia. The scene is familiar, belonging to the type represented by the Spartan reliefs and the "Nekrodeipna."—Sr. A. KOU-MANOUES, *Inscriptions from Athens*. No. 1 opens with a Latin letter from Plotina to Hadrian asking that the succession in the Epicurean sect be permitted to those who are not Roman citizens. Hadrian's reply, in Latin, grants this request. Plotina then publishes her success in Greek. Nos. 2-8 are fragmentary, but are all parts of decrees, unless it be Nos. 3 and 4, which are too fragmentary to be determined.—S. N. DRAGOUMES, *Epigraphical Suggestions*. The suggestions refer to *Bull. de corr. hellén.*, XIV, p. 414; VI, p. 613; X, p. 178.—I. N. SVORONOS, *Archaic Greek Coins* (pl. VIII). I. Hebrytelmis, king of the Odrysai; II. Aermenaos, king of the Macedonians. False coins; III. Kalchas and his son. Chronology of the earlier coins of the Kalchedonians; IV. An uncertain coin of Krete (contribution to the Cretan alphabet). Thirty-one coins are published and discussed. The coins of Aermenaos are declared to be false.—D. PHILIOS, *Additions and Corrections*.

HAROLD N. FOWLER.

JAHRBUCH D. K. DEUTSCHEN ARCHÄOLOGISCHEN INSTITUTS.
Vol. V. 1890. No. 3.—F. WINTER, *Silanion* (pl. III; 6 cuts). A head in the Villa Albani is shown, by comparison with coins and other works, to be (as was already seen by Visconti) a head of Sappho. It belongs to the Attic school of the fourth century B. C. Comparison with the busts of Plato shows that the Sappho belongs to the same time and school and perhaps to the same artist as the original of the busts of Plato. The only famous portraits of Plato and Sappho were by Silanion. The bust of Thoukydides (the one in Naples is declared to be the best copy) is also ascribed to Silanion on account of similarity of treatment with the Plato and Sappho. The heads of Sophokles in London, Paris, Rome, and Berlin are of two classes, one of which seems to be derived from a portrait of the fifth century B. C., while the other shows the furrowed brow and the treatment of the hair and mouth characteristic of Silanion. Lysias in Naples, and the Aischylos of the Capitoline Museum (Friederichs-Wolters, 487), are derived from works of Silanion, but have passed through Hellenistic workshops. The original of the head of Homer (wrongly called Epimenides) in the Vatican, Museo Torlonia, and Capitoline Museum is also ascribed to Silanion. The strength of Silanion lies in reproduction of what is visible, and

in the expression of real character. He is not an idealist. Silanion's treatment of the human form is illustrated by the Diomedes in Munich (Brunn, *Besch. d. Glypt.*, No. 162).—K. WERNICKE, *Marble Head in Cambridge* (2 cuts). A head in the Fitzwilliam Museum, hitherto called Hermarchos, is a portrait of Plato, probably after the original by Silanion.—R. ENGELMANN, *Tyro* (3 cuts). The vessel (pail) in the Czartoryski collection in Paris was published by J. de Witte (*Gazette archéol.*, 1881–82, pl. 1, 2) and interpreted as the meeting of Poseidon and Amymone. The picture represents, however, two scenes. The first is the entrance of Herakles into Olympos; the second is interpreted, with the aid of two Etruscan mirrors, as Tyro, her son Pelias, her father Salmoneus, and her future husband Kretheus. Sophokles wrote two tragedies called *Tyro*. One treated the fable (Hyginus, f. 60) of Tyro murdering her sons to save her father; the other (and better known) tragedy treated the story of Tyro as the beloved of Poseidon, suffering abuse from her stepmother Sidero. The fragments of this tragedy are discussed. It is to the fable as treated in this play that these drawings of the vase and the mirrors refer.—F. GILLI, *On the Ship-relief in Salerno* (2 cuts). The vessel figured on the relief published by Assmann (*Jahrb.*, 1889, p. 103) is a small freight vessel some 7 or 8 m. long by about 1.5 m. deep and 2 m. wide. The vessel had a hatchway reaching from side to side, which was covered so as to be strong and watertight. The details of this arrangement are discussed. The place for the crew (3 men) was in the stern. The mast was in the stern, and could be let down, falling toward the bow. Various minor details are discussed.—R. KEKULÉ, *On the Representation of the Creation of Eve, a Study for the Parthenon Pediment* (12 cuts). In the eastern pediment of the Parthenon was represented either the actual creation of Athena from the head of Zeus, as in vase paintings (Gerhard), or the moment after the creation (Welcker), or the moment before it (Brunn). In representing the creation of Eve Christian artists had to solve a problem similar to that attempted by the artist of the pediment. The earlier and smaller works represent the rib changing to a woman in the hand of God, or (and this is for a long time the regular type) Eve appearing from the side of Adam. This type corresponds to the type of Athena appearing from the head of Zeus. The later and more monumental works show Eve already created standing beside Adam, but so that at least one foot is hidden by him as if to indicate that she was born out of him. Analogy would lead us to think that Athena in the Parthenon pediment must have stood in a similar way close to Zeus. A list of 74 representations of the creation of Eve is given.—P. J. MEIER, *On the Eubuleus bust of Praxiteles*. This bust was intended to be placed upon a 'term (Herm)' and the shoulders of the bust together with the upper part of the 'term' were to be covered with real drapery.

This would hide the comparatively careless treatment of the marble drapery. The head was intended to be seen not directly from in front, but in three-quarters front position.—P. WOLTERS, *On the Mosaic of Monnus* (2 cuts): published in the *Antike Denkm.*, I, 1889, pls. 47–49. The head of *Ennius* in the mosaic is to be identified with the heads usually called Scipio the Elder (Bernoulli, *Röm. Ikonogr.*, I, p. 36 ff.). The head of *Esiodus* is identified with a series of heads formerly called Apollonios of Tiana, but called Homer by E. Q. Visconti (*Ikonogr. greca*, I, p. 62).—**ARCHÄOLOGISCHER ANZEIGER**.—*Acquisitions of the Collections of Antiquities in Germany*: I. Berlin, 1889. (15 cuts). Eight originals and seventeen casts of sculpture; ten separate vases besides a collection of 17 Greek vases with reliefs and inscriptions (Robert, *Winckelmannsprog.*, 1890), several archaic vases from near Rome, and fragments of "Aretine" pottery (from the Dressel collection); 9 bronzes, besides a number of primitive bulls of bronze and lead; a number of "Campana" reliefs, ornamented tiles, and terracotta statuettes (from the Dressel collection), a collection of Roman lamps, and six other terracottas, several ornaments of gold and engraved stones; and a small number of unclassified objects; to which are added the duplicates received from the excavations at Olympia, and the objects from the graves of Paraskevi in Kypros.—II. Munich. A bronze mirror from Hermione, and three ornamented strips of bronze from Rome.—III. Dresden (19 cuts). Eight gold ornaments from Egypt, and a seal ring found in Saxony; a number of terracotta statuettes (5 published); two Attic lekythoi; and a few miscellaneous objects from Egypt.—IV. Stuttgart (K. Staatsammlung vaterländischen Kunst- u. Altertumsdenkmäler) (3 cuts). A number of small objects found chiefly in Württemburg. The most interesting is a small bronze representing a Nubian boy. v. Karlsruhe. No acquisitions.—**ACQUISITIONS OF THE BRITISH MUSEUM IN THE YEAR 1889**. This report is made up from A. S. Murray's report to Parliament (June 1890) and Cecil Smith's monthly reports in the *Classical Review*.—**REPORTS OF MEETINGS OF THE ARCHÆOLOGICAL SOCIETY IN BERLIN, 1890**.—JUNE. *Winter* on the Εφημερίς Ἀρχαιολ. for 1889, especially the excavations at Vaphio near Amyklai (the two gold cups found there are published); *Trendelenburg*, on Pliny's description of the Mausoleum at Halikarnassos; *Gericke*, on Corn. Nep. *vita Attici* 3, 2.—JULY. *Kekulé*, on the form and ornament of the earliest Greek and prae-Greek vases; *Treu*, on a torso of Asklepios from Olympia (*Ausgr.* III, p. 176, 2), and on the eastern pediment of the temple of Zeus; *Pomtow*, on an inscribed base from Delphi; *Winter*, on the relations of Mykenaean monuments to Egyptian and Hittite art.—**NEWS OF THE INSTITUTE**.—**NOTES TO THE PUBLICATIONS OF THE INSTITUTE**. *Puchstein* adds a correction to his article on the Parthenon Sculptures (*Jahrb.*, 1890, No. 2).—**BIBLIOGRAPHY**.

No. 4.—C. ROBERT, *The Mosaic of Portus Magnus* (pls. IV-VI; cut). This mosaic was discovered in 1862 and has been twice published (*Bulletin trimestriel des Antiquités africaines=Revue de l'Afrique française*, II, 1884, pl. 5, p. 117, and V, 1887, pl. 4, p. 395). It formed the decoration of a triclinium. Four mythological scenes are represented, framed in a border of various patterns with masks and Bacchic scenes. The chief scene is explained with the aid of Hyginus (fab. 140 and fab. 53). Poseidon is driving away the serpent Python, while a wind-god (Aquilo) is bearing Leto away upon his back. This takes place at the bottom of the sea in the presence of a nymph (Castalia), the genius of the harbor (Portus Magnus) and a sea-centaur. On the surface of the water are Nereids and sea-monsters. The other scenes are Apollon and Marsyas, Herakles in conflict with a centaur, and two youthful figures playing with a panther or lioness in the presence of several other persons. This last scene is explained as the παῖς Καβίπον and Pratolaos, in the presence of their parents and three attendant women, before a statue of the Great Mother. In the previous scene, the Centaur is Cheiron, and his pupil, the boy Achilles, is coming to his assistance. The passages of Hyginus and other authors in support of these interpretations are discussed.—A. E. J. HOLWERDA, *Corinthian-Attic Vases* (6 cuts). These vases, formerly called Etruscan Amphorae, are, in the early stages of their development, little more than close imitations of Corinthian work, but by the adoption of types and methods from Ionic-nesiotic art pave the way for the development of the black-figured, and subsequently of the red-figured, style. Side by side with the monochromatic art of the Peloponnesos, there existed a polychromatic manner of painting, the legitimate descendant of the early art of Mykenai. The passages in Pliny relating to the early history of painting are discussed to prove the above statement. The κατάγραφα, or *obliquea imaginis*, of Pliny refer to figures so placed as to require a knowledge of perspective for their representation. The ornamentation and the scenic types of the paintings on vases of this class are discussed. The alternating palmette-lotos pattern is derived from metal work (in wire). Most of the types of scenes on these vases are derived from Peloponnesian art. Two lists of vases of earlier and later divisions of this class are given.—F. KOEPP, *The Restoration of the Temples after the Persian Wars*. Plutarch (*Periel. 17*) says that Pericles proposed a Pan-hellenic congress at Athens to consult for the restoration of the temples destroyed by the Persians. This proposal must have been made about 460 b. c. The oath of the Greeks (Lycurg. in *Leocr.* 81; Diod. Sic. XI. 29) not to restore the burnt temples is shown to be an invention of a time later than Isokrates (cf. Isocr. *Paneg.*, 156). The ruined temples mentioned by Pausanias were (at least in almost every case) destroyed by others than the Persians. The old temple of Athena on the Akropolis would

appear from this to have been restored even if its continued existence were not proved by the inscriptions.—**ARCHÄOLOGISCHER ANZEIGER.**—F. KOEPP, *Edward Schaubert's manuscript remains* (cut). The museum of the University of Breslau possesses a great quantity of manuscript matter left by E. Schaubert, who was in Athens in the years immediately after the war for Greek independence. Schaubert and Chr. Hansen made a chart of Athens and its surroundings, and a plan for the new city of Athens, which was, however, not adopted without considerable changes. Schaubert's manuscripts contain plans and drawings of antiquities in and about Athens, and in other parts of Greece, as well as some few in Italy. His plan of the excavations of the grave of Koroibos on the borders of Elis and Arcadia (Dec. 1845, and Jan. 1846) is here published. While the value of some of his papers has been destroyed by subsequent publications of the objects depicted or described, not a few are unique and all are interesting.—**ACQUISITIONS OF THE COLLECTIONS OF ANTIQUITIES IN GERMANY.** **VI.** The West-German collections (April 1889–1890). Reports from *Strassburg, Metz, Mannheim, Frankfort, Homburg, Wiesbaden, Worms, Mainz, Trier, Bonn, Cologne, and Xanten* announce few acquisitions, chiefly inscriptions and lesser objects found in the neighborhood of the respective cities. Excavations of Roman remains have been conducted near Trier and Bonn. **VII.** *Mannheim*, Grossherzogl. Hofantiquarium (8 cuts). This collection contained in 1880 14 Etruscan ash-chests, over 200 Greek, Etruscan and Roman small bronzes, a few Greek and Roman marble sculptures and lamps, about 1000 numbers of local (vaterländische) antiquities and over 300 mediæval and ethnographic objects. Since 1880 the following objects have been acquired:—The contents of two graves (*a tomba a fossa* and *a tomba a cassone*) at Vulci, one (*tomba a ziro*) at Podere Dolciano near Chiusi, one (*tomba a camera*) at Petrignano near Castiglione del Lago, and one at Orvieto. These consist of vases, terracottas, ornaments, utensils, etc., further, 2 Corinthian vases, 7 black-figured and 7 red-figured Attic vases, 11 Lower-Italian (Lucanian) vases, 2 Buechero vases, and a number of small vases from Rhodos and Tarentum; 7 terracottas including two ash-chests, besides about 300 pieces from those found at Tarentum (*Bullettino*, 1881, p. 196): 6 bronzes, a gold earring and a piece of gold filigree work: a block with a ram's head, a Mithras-relief, and a number of casts. **VIII.** Private collections. Antiquities in *Leipsic* (20 cuts): 5 terracottas and one bronze, belonging to Commerzienrath Julius Meissner, and 13 bronzes and one marble head belonging to Theodor Graf, are published and described. Ancient vases in the Suermondt-Museum at *Aix-la-Chapelle*: 29 vases are described, and numerous vases and other remains of local antiquities are mentioned.—**CASTS FOR SALE.** Casts of the fragments of the Æginetan sculptures in Munich are to be obtained from Prof. Dr. H. v. Brunn. Casts of Nos. 59,

61, 62, 88, and 90 (Michaelis, *Anc. Marb. in Great Britain*) of the Lansdowne-house collection have been made by Brückner.—REPORTS OF MEETINGS OF THE ARCHAEOLOG. SOCIETY IN BERLIN, 1890.—NOVEMBER (cut). *Puchstein*, on two fragments of ancient marble roof-tiles from Ephesus; *Borrmann*, on ancient roofs; *Curtius*, on the inscription relating to the old temple of Athena; *Furtwängler*, on the excavations at Polis-tis-Chrysokou in Kypros, and on some marbles of the Petworth collection; *Conze*, on some unexplained objects in the akroteria of two Greek gravestones.—NEWS OF THE INSTITUTE.—NOTES ON THE PUBLICATIONS OF THE INSTITUTE. Remarks (by *Conze*) on a new restoration of the Praying Boy in the Berlin Museum (3 cuts). Addenda to *Conze's* article on ancient braziers (2 cuts).—BIBLIOGRAPHY.

Vol. VI. 1891. No. 1.—O. BIE, *The History of the House-Peristyle*. The Tirynthian house derives its plan from Egypt. The Trojan house and the Tirynthian are identical, at least in origin. In Tiryns the court is not surrounded by a peristyle, but the doors and gates opening into it have vestibules which taken together give nearly the effect of a peristyle. The houses of Sokrates and Kallias described by Plato are discussed. The *μέγαρον* was the most important part of the Homeric house, but the court gained in importance, and, with its peristyle, became the distinguishing feature of the Hellenic and Greco-Roman house.—B. SAUER, *The Eastern Pediment of the Temple of Zeus at Olympia* (25 cuts). The figures and fragments of this pediment are subjected to minute examination. Treu (*Jahrb.* 1889, p. 266 ff.) and Six (*Journ. of Hellen. Stud.*, 1889, p. 98 ff.) proved the existence of chariots, but neither of them placed the horses correctly. The outside horse should hide the next one only in part. In regard to the arrangement of the other figures some new results are obtained. Treu marked the figures by letters A—P, arranged in alphabetical order from left to right. Retaining the same letters for the figures, the order now proposed is A E L D B G F H K I C M N O P. An altar stands between H (Zeus) and K, and a vase between H and F. These results are secured chiefly by technical considerations. Other monuments are compared, and the mythological interpretation of the scene is discussed. By the new arrangement symmetry in the masses and measure of the figures is obtained while symmetry in posture is disregarded.—B. GRAEF, *Fragments of a vase from the Akropolis* (pl. 1; cut). Fragments of a vase of the style of Hieron are published and discussed. There seem to have been two scenes, a sacrifice at an altar, and an assembly of deities. Of the deities Hermes, Poseidon, Hera, Amphitrite, and Zeus, with the infant Dionysos in his hand, are recognized. Similar representations are discussed and one (Luynes, *Deser.*, pl. 28, *Nouvelles Annales*, pl. ix) is published.—M. FRÄNKEL, *Collections of Paintings and the Study of Paintings in Pergamon*. An inscription from

Delphi (*Bull. de corr. hellén.* v, p. 388 ff.) is published with new restorations. Three artists were sent by a Pergamene king, probably Attalos II, to copy paintings in Delphi. The Delphians made them *πρόξενοι*. Although the canon of ten orators is due to Caecilius, and there never was a canon of painters or sculptors, paintings of former times were studied at Pergamon under Attalos II. Antigonos of Karystos, as well as Polemon, may have made use of the collections of Attalos II.—**ARCHÄOLOGISCHER ANZEIGER.**—*The Collection of Casts in the Albertinum in Dresden* (2 cuts). The old Zeughaus near the Brühl Terrace, behind the Belvedere, has been transformed into a museum of sculpture. The building itself, and the arrangement of casts, are carefully described by the director, Dr. G. Treu.—*Acquisitions of German University Collections: Bonn* (120 cuts). A marble Seilenos from Rome (Jordan, *Marsyas auf dem Forum in Rom*, pl. III, c.), fragments of Egyptian vases, 25 Greek vases of styles from the "Mycenean" to Hellenistic and Roman, one lamp with relief, 4 terracottas, 3 bronzes, described by G. Loescheke.—*Antiques in Private Possession in Dresden* (22 cuts). The collections Fiedler, Meyer, Nofsky, Schubart and Woermann, consisting chiefly, though not exclusively of vases and terracottas, are described by G. Treu.—*Herfurth collection in Leipsic* (4 cuts); ten terracottas from Myrina, described by Th. Schreiber.—*Rogers Collection.* Talfourd Ely describes 20 vases formerly belonging to the Rogers collection, now the property of Miss Emily Sharpe; also 6 vases in the possession of the Misses Field, Hampstead, 4 of which belonged to Samuel Rogers.—**REPORTS OF MEETINGS OF THE ARCHÄOLO. SOCIETY IN BERLIN, 1890.**—DECEMBER 9. Winckelmann's birthday. *Curtius*, on the history and progress of archæology, especially of the German Institute; *Conze*, on the Praying Boy in the Berlin Museum; *Mommsen*, on the investigation of the Roman-German *Lines*; *Furtwängler*, on the artist Kresilos and the works to be ascribed to him.—1891. JANUARY (cut). After a business meeting, a number of books and other publications were exhibited and discussed by various members, and *Curtius* spoke of the late Dr. Schliemann.—FEBRUARY (cut). The society voted to take part in ceremonies in honor of Schliemann; various publications were exhibited and discussed; *Immerwahr* spoke on traces of the Lapithai in the Peloponnesos; *Puchstein*, on a wooden disk with reliefs in "Mycenean" style bought in Cairo in 1842; also on the sarcophagus of Mykerinos; also on the early Greek house.—**NEWS OF THE INSTITUTE.**—**NOTES ON THE PUBLICATIONS OF THE INSTITUTE.**—**BIBLIOGRAPHY.**

HAROLD N. FOWLER.

MITTHEILUNGEN D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS.
ATHENISCHE ABTHEILUNG. Vol. XV. 1890. No. 2.—W. JUDEICH, *Iasos* (pl. III; 7 cuts). The writer spent some days in company with Franz Winter at Iasos in the spring of 1887. The ruins of Asin Kalesi are on an island which is now united with the mainland by the action of the water.

On the highest point is a mediaeval castle, at the entrance to the harbor a mediaeval tower. The island is surrounded by well preserved ancient walls about 2800 m. in circuit counting the projections of the twelve square towers; about 2400 m. in simple circuit. The walls rest upon the rock or the natural soil, and are built of well joined square blocks. The thickness of the walls is 2.50 m., consisting of two facings the space between which is filled with scraps of stone and mortar. In parts of the wall the facings are built with mortar, and the filling forms a conglomerate; elsewhere there is no mortar between the blocks of the facing-walls. The wall on the N. side is ruined and shows traces of frequent changes. These walls belong to Hellenistic or not much earlier times. On the heights of the mainland west of the island are older fortifications of massive stone; 3500 m. of these walls now remain. There are 18 towers, 68 gallery posts, and 117 windows but only one great gate. The forces of an attacking enemy would be necessarily much divided. This larger and older city on the mainland was doubtless the Iasos which paid a talent as tribute to Athens, while the smaller town on the island was the less important Iasos of the fourth century B. C. and later times. Four fragmentary inscriptions are published, all of Roman date.—J. H. MORDTMANN, *Epigraphy of Asia Minor*. 1. Inscription from Poemanenum. The inscription in honor of Herostatos son of Dorkalion, published by A. Sorlin Dorigny (*Rev. archéol.*, 1877, xxxiv, p. 106, No. 3) is republished from a copy by A. D. Mordtmann and discussed. 2. *Elætorugy* and kindred matters. *Elætorugy* occurs in *CIG*, iv, 9266, *lætorugy* *CIG*, iii, 3857^m (=Kaibel, *Græca Epigr. ex Lap.*, No. 367). The *ει* or *ι* is merely an accretion before *στ* to suit the convenience of Asiatic pronunciation. Other examples of the same phenomenon are given.—P. J. MEIER, *Gladiator-reliefs in the Museum at Trieste* (cut). This relief, after having been for some years in private hands at Rhodos, was presented to the museum by the Austro-Hungarian Lloyd. A *retiarius* is represented standing upon a raised platform. A *secutor* is trying to mount upon the platform. The left end of the relief (which measures 0.59 m. by 0.58 m.) is broken off, and the edges and front are somewhat injured. The inscriptions read *Μάρισκος*, [*Αγορ]*άκριτος, and *ἀπελύθη ἔξι λουδον*. The Latin word *ludus* seems here to be used in the sense of *munus* or better *pugna*, and occurs here for the first time in a Greek inscription.—W. DOERPFFELD, *Metrological Notes*. v. The Aiginetan-Attic system of measures. A comparison of the dimensions given in the inscription recording the condition of the Erechtheion in 408/7 B. C. with the actual dimensions of the stones shows that the common Attic foot was at that time about 0.33 m. long. Further comparison of the dimensions of the Erechtheion, Parthenon, Theatre, Propylaia, Stoa of Eumenes, and the old temple of Athena show that this foot had a maximum length of 0.328 m. This foot was the one in common use in Attika. From this the

talent (the weight of a cubic foot of water) is found to be 35.3 kilog. The Solonic foot is found to have been 0.296 m. long, and the Solonic talent weighed 25.9 kilogr., but this system of weights and measures was not in use for ordinary purposes until the second or first century B. C. The foot of 0.328 m. is the Aiginetan foot as is shown by comparison of measurements from Mantinea, Phigaleia, and Olympia. The Aiginetan (or Pheidonian) system was then as follows:—Linear measure, foot=0.328 m.; ell=0.492 m.; Square measure, *plethron*, 100 feet square=32.8 m. square=1076 square m.; Measure of contents, *metretes*=a cube of 0.328 m.=35.3 litr.; Weight, talent=weight of this cube of water=35.3 kilogr.—VI. The Greek stadiion. A discussion of ancient authorities and comparison with measurements obtained from recent excavations, especially at Olympia, lead to the following result. There were six different stadia: 1. The Aiginetan-Attic or common Greek stadiion of 500 ft. at 0.328 m.=164 m.; 2. The Olympic stadiion of 600 ft. at 0.320 m.=192 m.; 3. The Graeco-Roman stadiion of 600 ft. at 0.296 m.=178 m.; $\frac{8}{3}$ of these make a Roman mile; 4. The Roman stadium of 625 ft. at 0.296 m.=185 m.; 8 of these make a Roman mile; 5. The stadiion of Philetairos, of 600 ft. at 0.333 m.=200 m.; $7\frac{1}{2}$ of these make a Roman mile; 6. The Ptolemaic stadiion, of 600 ft. at 0.35 m.=210 m.; 7 of these make a Roman mile.—P. WOLTERS, *A Statue of a Warrior from Delos* (2 cuts). The statue represents a nude warrior who has sunk upon his right knee while his left leg is stretched out nearly straight behind. The head and left shoulder and left arm are gone, as are both feet, and the right arm from above the elbow. Beside the right knee lies a helmet. The statue is discussed *Bull. de corr. hellén.*, 1884, p. 178, 1889, p. 113 (photograph), and further published in Brunn's *Denkmäler Gr. und Röm. Sculptur*, No. 9. It is here shown that a base found at the same time as the statue with inscriptions pointing to the year 97 B. C. does not belong to it. The position of the figure shows that the warrior was in conflict with some one above him, probably a horseman. An inscription was found at Delos (*Monuments Grecs*, I, 8, p. 44; Löwy, *Inschriften*, p. 110) belonging to a work by Sosikrates, son of Nikeratos, in honor of a victory of Philetairos over the Gauls. This Philetairos was probably the younger brother of Eumenes II of Pergamon, and the victory in question is assigned to the year B. C. 171 (Homolle) or 183 (Thrämer). The statue here discussed may well have belonged to this work. The differences between this figure and the Borghese Warrior are discussed. The treatment of the Borghese Warrior is much drier and harder, though both figures show the same mastery of anatomy in similar postures.—R. HEBERDEY, *Reliefs from Thessaly* (pls. IV-VII; 3 cuts). Nine reliefs are published, two of which have been previously known from squeezes. Two of the nine are in Larissa; one which has only an inscription (*Mitth. Athen.*, XI, p. 50, No. 15), two rosettes and

a taenia painted red and white, is in Volo, the rest in Tyrnavo, a village about 3 hours from Larissa. All are sepulchral reliefs: one represents a spinner (only the head and the distaff are preserved); one a seated female figure with a dog; one a youthful male head; two a youth standing beside a horse (in both only the lower part is preserved); one a bearded man in a chiton; one a man holding a bird in his hand, which a child standing before him is trying to reach, and one a woman holding a child in her lap while a man in a broad hat and chiton holds out a bird to the child. These reliefs all belong to one school of archaic sculpture, though not to the same stage of development. All the faces are strong in their lower parts; the figures stand with the whole sole of the foot on the ground; the hair is smooth, and the treatment of the drapery is peculiar. There is but little plastic modelling, and color is freely used, the chief weight being laid upon drawing, not upon modelling. These Thessalian works belong to a school of their own. The relief in Venice, *Antike Denkmäler*, I, pl. 33, 2, is cited as an example of a more developed work of their school.—**MISCELLANIES.**—H. SCHLIEMANN, *Inscriptions from Ilion*. Two inscriptions for statues of Tiberius. In one he is said to have the tribunician power ($\delta\etaμαρχική$ $\xi\kappa\sigma\sigmaία$) for the twelfth time, in the other for the thirteenth time and the consulship for the fifth. Three other fragmentary inscriptions are of Hellenistic times, and a few letters on a fragment of black varnished pottery are assigned to the sixth century B. C. at latest.—A. WILHELM, *Psephism for the Comic Poet Amphis*. The psephism (Αθίνιαν, II, p. 131 f.) of the year 332/1 B. C., published by Kumanudis, is supplemented by another fragment now in the Varvakeion. The psephism was passed in the $\iota\kappa\kappa\lambda\gamma\sigma\sigma\alpha$ *iv Διονύσων*, and Amphis is to be crowned with a wreath of ivy. These are two additional reasons for believing that this Amphis is the comic poet.—A. THUMB, *Inscription from Megaris*. A fragmentary inscription (apparently dedicatory) of imperial times.—P. WOLTERS, *Old-Attic gravestone*. Two fragmentary inscriptions in early Attic characters, on the opposite sides of a block of Pentelic marble found in Athens, are read: (a), Στήλη [εἰμὶ Φ]αρο[μάχον 'Α]ριστο[μάχον]; (b), [Στήλη] εἰμὶ [. . . φῶ]ντος [Αριστο]μάχον. The inscriptions were probably read vertically.—**LITERATURE.**—**DISCOVERIES.**

No. 3.—E. SZANTO, *Contributions to the History of the Greek Alphabet*. The sign X or + = χ occurs in the Eastern group of alphabets, while Υ = ψ. In the Western group X = ξ and Υ = χ. The earliest alphabet possesses neither of these signs: KH = χ, KM = ξ, ΠH = φ, and ΠM = ψ. Then, upon the introduction of new characters, XH = χ, XΞ = ξ, ΦH = φ, and ΦΞ = ψ. Here are four double signs for sounds that were conceived as single. The next step was to make the signs single or simple. In the East the H of XH and ΦH was dropped, giving X = χ and Φ = φ. Then for ΦΞ the

new sign Υ was made from Φ , and for $\chi\zeta$ *samech* was introduced. In the West the ζ of $\chi\zeta$ was dropped, giving $\chi = \xi$, while the η of $\phi\eta$ was dropped in the East, giving $\phi = \phi$. Then, when a single letter for the sound χ was wanted, the sign Υ was borrowed.—E. BETHE, *Aktaion* (pl. viii). A black-figured Boiotian *pyxis* in Athens is published. The painting is careless, though white and red colors are used. The central scene is the washing of the body of a dead man by two women, while a third and fourth hold a *taenia* and an *alabastrum*. At the left are seen three dogs upon a hill, beyond which is Artemis going away and looking back. From the right come two old men. The presence of Artemis and the dogs indicates that the dead man is Aktaion, though he shows no trace of metamorphosis.—E. BETHE, *On Alabastra with Representations of Negroes* (cut). A plate from Tarentum is published. The ground is white with a dark border. On the white ground is represented a negro walking toward the left, though his body is drawn as if from the front. He wears trousers striped and spotted, and a sleeved tunic with a belt and broad stripes across the breast and down the sleeves. At each side of this figure stands $\kappa\alpha\lambda\circ\varsigma$ in Attic letters. The plate belongs to the fifth century B. C. and is in every way similar to the alabastra discussed by Winnefeld (*Mith. Ath.*, xiv, p. 41 ff.). The representations of negroes on alabastra cannot, then, have served as trade marks for Egyptian oil, but they show the interest of the Athenians of the fifth century in the inhabitants of Egypt.—P. WOLTERS, *Melian Cultus-statues* (2 cuts). Two late and rude reliefs cut upon drums of columns and found in Melos in 1861. The first represents the Tyche of Melos standing under an arch supported by two Ionic columns. She wears a long chiton and cloak, has a low *polos* on her head, and carries a child (Ploutos) upon her left arm, while her right elbow rests upon a low column. In the arch is the inscription $\text{Αγαθὴ Τύχη Μήλου εἰλεως Ἀλεξανδρῷ κτίστη εἰερῶν μυστῶν}$. The second relief, already published by Jahn (*de antiquissimis Minervae simulacris Atticis*, pl. 3, 7), and in Roscher's *Lexicon der Mythol.*, i, p. 690, is here given more accurately. Athena is represented holding shield and spear and wearing a helmet. A large serpent is by her feet at the right, an owl at the left. Serpents project from her skirt. The inscription reads $\epsilonισεω \text{Αλέξανδρον}$ on the base of the figure, and the puzzling word *εισεω* occurs also on the front of Athena's robe. The two reliefs were evidently intended to match, and represent the two chief deities of the island. Since Melos was a colony of Sparta, this Athena relief, as well as Melian coins, can be used for a reconstruction of the Athena Chalkioikos at Sparta by Gitiadas.—W. JUDEICH, *Inscriptions from Caria*. Thirty-three inscriptions from Bargylia, Halikarnassos, Herakleia on the Latmos, Laodikeia on the Lykos, Mylasa and Nysa, copied by W. Judeich, F. Winter, and E. Fabricius. They are chiefly sepulchral or dedicatory

and of late date. No. 7 is a new publication of *CIG* II. 3800 (= *Annali*, 1852, p. 138 f.; Hicks, *Manual*, No. 193, and elsewhere). No. 16 is a fragment of a treaty between Mylassa and Knosos in Crete, and belongs with the fragments LeBas-Wadd., *Asie Mineure*, 380-384, *Bull. de corr. hellén.*, XII, 8 ff., Baunack, *Studien*, I, 1, p. 7. No. 18 is a record of a survey of some land. No. 20 contains a decree of the phyle of 'Υαρβεσνταί at Mylassa requiring that everyone who is honored by the phyle make an offering to the god of the phyle, Zeus, of one silver cup if he be himself a member of the phyle, of three if he be not. The officers of the phyle are *ταρίαι*, *οίκονόμοι*, *δικαστρά*, *νομοφύλαξ*, and *άρχων*. This inscription appears to belong to the first century B. C. No. 21 is a record of lease or purchase of temple lands.—A. WILHELM, *Inscriptions from Thessaly*. Forty-seven inscriptions, nearly all from Volo. The first seven are honorary decrees, No. 4 of Demetrias, the rest of the league of the Magnetes. Nos. 8-16 are dedicatory inscriptions. Nos. 17-20 are records of emancipation. Nos. 21-45 are sepulchral, No. 46 is dedicatory, No. 47 a list of names in Tyrnavo.—B. STAES, *The Tomb in Vourva* (pls. IX-XIII; 4 cuts). This tomb or mound held seven graves. Some of these existed before the erection of the mound, while some were afterwards dug in the mound. Beside one of the earliest tombs a trench lined with brick was found, and in it a shallow dish and an oinochoe. A similar trench was found on the outside of the mound, also containing fragments of vases. These trenches were for the reception of sacrificial offerings. Seven vases are published. All belong to early Attic art, between the "Dipylon vases" and the black-figured vases. The influence of the Corinthian style is very marked. The ornament consists of animals (birds, lions, boars, deer, sphinxes, and sirens), lotos pattern, rosettes, and rays. The front of one vase has a representation of a man and woman reclining on a couch, attended by slaves, two bearing cups and one with a double flute. On a chair at one side sits a female figure, and before her on a stool a small boy. Under the chair is an animal. The back of this vase has four forms in rapid motion, but these are much defaced. This vase brings us into the class of black-figured vases. It was found in the trench on the outside of the tomb. The earlier vases found within the tomb belong apparently to the seventh century B. C., so that the erection of the tomb took place at some time between the seventh century and the time of Solon.—A. E. KONTOLEON, *Epigraphica*. Seven numbers. No. 1 from Magnesia on the Maiandros. The Magnesians sent to ask the god for advice because a plane-tree had been blown down and had fallen in the precinct of Dionysos. The oracle (in hexameters) commanded them to bring three Mainades from Thebes: Kosmo, Baubo, and Thettale were brought and instituted three *thiasoi*. They afterwards died and were buried by the Magnesians. A second inscription on the base of

the slab containing the oracle informs us that Apolloneios Mokalles wrote and dedicated (to Dionysos) the inscription. No. 2, from Philadelphia, is dedicatory. No. 3, from Kedreai, gives three inscriptions, an honorary decree of the Kedreatai (*Bull. de corr. hellén.*, x, p. 426, with an addition) and two sepulchral inscriptions. No. 4 from Κιλβιανὸν πεδίον reads Κολονηῶν. No. 5, from Omourlo beyond Aidin, reads

ANFF || CCCORNELIORVM | FVPORIETPHAR | NACIS - DC - PLO |
No. 6, from Mt. Sipylus, reads ὅπος Σικαμινῶν. No. 7, from Tralleis, contains letters of an alphabet not Greek.—**MISCELLANIES.** W. JUDEICH, *Two Early Ionic grave-stelai*. No. 1 is a facsimile of the inscription of Hekatai, wife of Aristokles, published *Μονοεῖον καὶ βιβλιοθήκη τῆς εὐαγγελικῆς σχολῆς*, III, 1880, p. 148, and Röhl, *I. G. Ant.*, No. 494. No. 2 is a facsimile of the inscription of Tychie, wife of Kleon, published *Arch. Anz.*, 1889, p. 86.—**LITERATURE.—DISCOVERIES.**

No. 4.—P. WOLTERS, B. GRAEF, and E. SZANTO, *The Sanctuary of the Kabeiroi near Thebes* (pp. 355-419; pls. I-XIV; 9 cuts,—continued from vol. XIII, p. 427). **iv. The Terracottas** (Wolters). Thousands of terracottas were found without special local characteristics, and mostly of early, not fine work, only a few being of the Tanagraean sort. The most numerous are figures of animals, chiefly of the fifth century B. C. Only a few are formed entirely by hand, the vast majority being pressed in a mould. Bulls are the most numerous (about 600 of the smallest sort); next came sheep (about 250); then swine (over 200); then goats, lions, dogs, birds and hares, a fox and a fish. Some of these figures belonged to groups. Monster horsemen also occur. About 50 specimens of the well-known type of a man reclining at a banquet were found. Sometimes the man is bearded, sometimes youthful. About 70 Seilenoi, some 25 Pans with goat's legs, about 20 ithyphallic bearded Hermai, and many figures of standing youths are mentioned, besides one Herakles, one Hermes Kriophoros, a variety of athlete and similar figures, some representations of children, a few heads and masks, parts of about 30 women, a few caricatures, several jointed dolls, and a few fruits. Nearly all these are of careless workmanship and adorned with color. **v. Objects of Bronze and Lead** (Graef). A bronze statuette (0.19 m. high) of a diskos-thrower, of careful workmanship in the Aiginetan style, heads the list. The rest are chiefly animals (201 of bronze, 331 of lead). By far the greatest number are bulls. There are three bronze goats, seven lead goats and eight lead rams. These are of coarse workmanship, most of them cast in a mould, though some (especially of lead) are made by hammering the solid metal. Though all are coarsely made, development is distinctly traceable. Three bronze bulls bear the inscription Δαιτόνδας ἀνέθεκε (one adds τῶι καβίροι). One hollow recumbent goat, the base of which is lost,

shows traces of gilding. These objects have no characteristics from which their date can be determined. To these figures a number of utensils must be added. **vi. Various objects** (Wolters). Iron objects are knife-blades, nails, fragments of plates, etc., a hook for a shepherd's staff, and a small double axe. The fragments of marble sculpture are unimportant; the only large piece is a headless Roman draped figure. A number of stone whorls and astragaloī (one of amber) are mentioned. Bone objects are astragaloī, knuckle bones, and *stili* for writing. Glass beads of various colors and small glass heads, etc., are described. **vii. Inscriptions** (Szanto). 1. Inscriptions upon stone. These are 12 in number. No. 1, under the heading *Καβηράρχη*, gives four names; under that of *Παραγωγέες*, twelve names (published *Δελτ. Ἀρχαιολ.*, 1888, p. 16; *Berliner philol. Wochenschr.*, 1888, p. 579), and is assigned to the third century B. C. No. 2 (about 200 B. C.) gives a list of anathemata for three years. The archon, Kabiriarchs, and clerk change every year, but the priests remain the same. One priest, the Theban *Σαμίας Ἰσμεινικέταο*, occurs in the Orchomenian inscription (Larfeld, 15) and in the Plataian inscription (*ibid.*, 273). No. 3 records that in a certain year (part of the date is gone, but *Σαμίας Ἰσμηνικέτον* occurs as priest though with a new colleague) the Thebans dedicated the *δέρη*, though what that is remains unexplained. This inscription is not like Nos. 1 and 2 in Boiotian dialect. The remaining nine inscriptions are mere dedications, except Nos. 4 and 5 which are fragments of accounts. 2. Bronze inscriptions. Of these there are 23, all mere dedications (usually *ὁ δέσμος Καβίρων*). Most of these belong to the first half of the fifth century B. C., while a few are later. 3. Inscriptions on vases. Of these 110 facsimiles are given. The inscriptions are almost without exceptions simple dedications to the Kabeiros or the *Παῖς* (26 to the latter). A very small number are in the Ionic alphabet, the rest in Boiotian characters. Theta occurs with a cross and with a dot in the middle. The latter form cannot be considered earlier than the middle of the fifth century B. C. Two inscriptions read from right to left, and two are *βονστροφηδόν*. In general, the date of these (mostly carelessly written) inscriptions is from the end of the sixth to the first quarter of the fourth century B. C. —**W. DÖRPFELD, The old Athena-temple on the Akropolis.** H. G. Lolling published (*Δελτίον*, 1890, p. 29, and *Ἀθηνᾶ*, 1890, p. 627) an inscription of the sixth century B. C. found in fragments on the Akropolis. This inscription, part of which is here republished, gives rules for the conduct of *ταμίαι*, priests, etc., and mentions the *ἐκατόπτεδον*, the *προνέον*, the *νεώς*, the *οἰκέμα ταμείον* and *τὰ οἰκέματα*. The *ἐκατόπτεδον* is evidently the old temple of Athena, and the apartments mentioned are parts of that temple. After the Persian wars the old temple was restored and is called by the name of *ἀρχαῖος νεώς* and *παλαιὸς νεώς*, at least in some inscriptions.

The writer maintains against Lolling that both the names *ἐκατόμπεδον* and *ἐκατόμπεδος νεώς* do not mean the old temple after the erection of the Parthenon, but that the *πρόνεως*, the *ἐκατόμπεδος νεώς* and the *παρθενών* denote the parts of the Parthenon. The *ἐκατόμπεδος νεώς* is the great cella of the Parthenon. The opisthodomos mentioned in inscriptions is the opisthodomos of the old temple, not (as Lolling maintains) that of the Parthenon, for the opisthodomos of the Parthenon was the *παρθενών*. Lolling thinks the old temple was removed in the fourth century B. C. or soon after. The writer, on the contrary, maintains that it remained standing and that Pausanias (1, 24, 3) mentions it as the temple of Athena Ergane, but that his description of it is lost.—**MISCELLANIES.**—W. R. PATON, *Note on Vol. XV*, p. 335. A more correct copy of an inscription from Kedreai published by Kontoleon is given, and an inscription from the same place in honor of Vespasian is added, together with corrections of the inscriptions published by Diehl and Cousin, *Bull. de Corr. hellén.*, x, p. 424, No. 2, and p. 430, No. 7.—**LITERATURE.**—**DISCOVERIES.**

Vol. XVI. 1891. No. 1.—O. KERN, *Eubuleus and Triptolemos* (pls. I, II; 4 cuts). Eubuleus is shown, by investigation of Orphic fragments and other literary remains, to be an epithet of Zeus. A youthful Eubuleus is therefore impossible. The so-called Eubuleus head found at Eleusis represents Triptolemos, as comparison with other works of art shows. The head may belong to the time of Praxiteles, but can hardly be by him, and is probably not an original. Fragments of two similar heads have been found at Eleusis, one of which is published.—E. SZANTO, *The system of Courts of the Athenian Allies*. A discussion of the *σιμβολα* of the Athenian allies, with restorations of the Amorgos inscription, *Bull. de Corr. hellén.*, XII, p. 230, and the Naxos inscription, *Ἀθήνας*, VII, p. 95. All suits involving 100 drachmas or more were to be tried in Athenian courts, and others might be. The second Athenian empire was built up in great part by means of these courts.—P. WOLTERS, *Marble Head from Amorgos* (25 cuts). A rude stone head from Amorgos, with traces of color, is published. Some of the color represents tattooing or face-painting. Other primitive objects from graves at Amorgos are compared with similar ones found near Sparta, in Kythera, Euboia, and Attika. This early crude art was, then, not confined to the Cyclades.—B. SAUER, *Investigations concerning the Pediment Groups of the Parthenon* (pl. III; 5 cuts). The present condition of the pediments is described, and the position of the figures is determined by the marks of their bases, the holes for clamps and supports, the marks of weathering and similar indications. In the western pediment Athena and Poseidon occupied the centre, with the olive tree of modest size between them. At each side was a two-horse chariot. Under the horses

of Athena's chariot was probably a serpent. The figure S (Michaelis) was masculine, and therefore not Aphrodite. The Venice fragment (Waldstein, *Arch. Ztg.*, 1880, pl. vii; *Essays on the Art of Pheidias*, pl. v) cannot belong to either pediment. In the eastern pediment the central group consisted of Zeus seated in profile, Athena standing, Hephaistos, and a fourth figure. At each side were seated deities. The chariot of Selene had four horses. The symmetry, and at the same time the variety, of the arrangement of the figures is remarked upon.—F. HILLER VON GAERTRINGEN and TH. MOMMSEN, *The Monument of Chairemon of Nysa*. An inscription from Nysa, now in Aktsche, a village on the railway from Smyrna to Aidin is published. The first part of the inscription is mutilated, but the name of Φάτος Κάστος can be made out. Then follow two letters from King Mithradates to his satrap Leonippos, setting a price upon the heads of Chairemon, son of Pythodoros, of Nysa, and his sons Pythodoros and Pythion, because of aid and comfort furnished by them to the Romans. This must have been in the beginning of the war of 88 b. c. Other members of the family of Chairemon were well known in later times.—S. SELIVANOV, *Inedited Rhodian Inscriptions* (cut; 4 facsimiles). Six inscriptions. No. 1, in archaic Ionic letters, ascribed to the early fifth century b. c., is a sepulchral inscription, containing the new names Σαύλας and Απολλωμίδας. No. 2, a sepulchral inscription, in letters of the western class ascribed to the sixth century b. c., contains the new names Εἰθυτῖδα, Υφαγος, and Υφελιδας. No. 3, in archaic Ionic letters, is ascribed to the seventh century b. c. The words Ιδαμενες and ειδε have initial digamma, in form like a zeta (I). The inscription consists of two hexameters in a mixture of Doric and Ionic dialect. Remarks on the alphabets of Rhodes are added. Nos. 4–6 are later fragmentary inscriptions; No. 4 contains the signature of an artist Epicharmos, No. 5 that of Pythokritos. In No. 6 the word θυγατροποία is commented upon.—F. DÜMMLER, *Inscription from Itanos* (facsimile). The inscription *Museo italiano di antichità classica*, II, p. 671 f., is discussed and restored. It is a prayer to Zeus and Athena for the welfare of Itanos.—A. WILHELM, *Inscriptions from Lesbos*. Five late inscriptions. Two are honorary, one dedicatory, one on a boundary stone, and one a mere fragment.—A. E. KONTOLEON, *Aphrodite Stratonikis*. Two inscriptions found near Smyrna. They were intended to mark the τέμενος of Aphrodite Stratonikis. By their aid *C. I. G.* 3156 (here republished) is properly restored.—LITERATURE, including the publication of an inscription from near Kula in Asia Minor (*Αμάλθεια*, 1890, No. 4622 [Smyrna 5/24, July, 1890]).—DISCOVERIES. A general account of discoveries (W. D[örpfeld]) is followed by the publication of a fragmentary dedication to Poseidon from Laconia, three in-

scriptions from Kyzikos, one of which is a decree in honor of Queen Antonia Tryphaina of Pontos, two inscriptions from Laodikeia *ad Lycum*, four from Apameia in Phrygia, one from Omarbeili, between Magnesia and Tralleis, and one from Kalamaki, near Patara in Lykia. These are all of Roman times and written in Greek. They are chiefly honorary and dedicatory.—**REPORTS OF MEETINGS, ETC.**

HAROLD N. FOWLER.

REVUE ARCHÉOLOGIQUE. 1890. Jan.-Feb.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.). Eight rings are described, one engraved with a fantastic animal, two with reptiles, two with crosses, one with indefinite signs and two with points enclosed in circles.—M. DE VOGÜÉ and A. L. DELATTRE, *The Carthaginian Nekropolis of Byrsa* (pl. I). See *News, AJA*, v, 481.—CARTON, *The Pagan Necropoleis of Bulla Regia* (pl. II). The excavations begun in 1888 were continued in 1889. Two necropoleis were investigated: one, the larger, west of the city, the other, a smaller one, to the east. The sepulchral monuments consisted of (1) blocks of stone in the form of a quadrilateral prism surmounted by a hemicylinder, (2) *stelai*, (3) *cippi*. The ornamental emblems show certain peculiarities not found in other parts of Africa. The sarcophagi either were constructed of tiles, or consisted of large *amphorae*. Some of the *mausolea* were *columbaria* with niches, others contained true sarcophagi. No Christian emblems, but a large number of pagan funerary objects, were discovered.—A. CASTAN, *Two Roman Epitaphs of women*, which belonged in the sepulchral avenue of Vesontio. One, dating from the time of the Antonines, celebrates the conjugal fidelity of Virginia, and is found on a sarcophagus erected by her husband and son; the other is on a sarcophagus to Caesonia Donata, erected by her husband.—J. CHAMONARD and L. COUVE, *Catalogue of painted vases in the Bellon collection* (conclusion). Three vases of the type of Lokroi, five *lekythoi* with white ground, six red-figured fifth-century vases, four small fourth-century Attic vases, five vases of the decadence, twelve vases of the type of Southern Italy, five vases with figured reliefs, and nine others, are here described.—C. LORET, *Researches on the Hydraulic Organ*. The studies of M. A. Terquem on Vitruvius (*La science romaine à l'époque d'Auguste*, Paris, 1885) corroborate the views of Loret published in the *Gazette Musicale* in 1878. The descriptions of the hydraulic organ given by Heron of Alexandria and by Vitruvius are here carefully compared, and various documents are presented showing that it continued to be used as late as the XII century.—F. DE MÉLY, *The relics of the milk of the Virgin and Galactite*.—G. BAPST, *The tomb of Saint Piat*. Saint Éloi erected a tomb to St. Piat in the church at Seclin. In the Norman invasion of 881, the body of St. Piat was transported to Chartres. Here its history may be traced

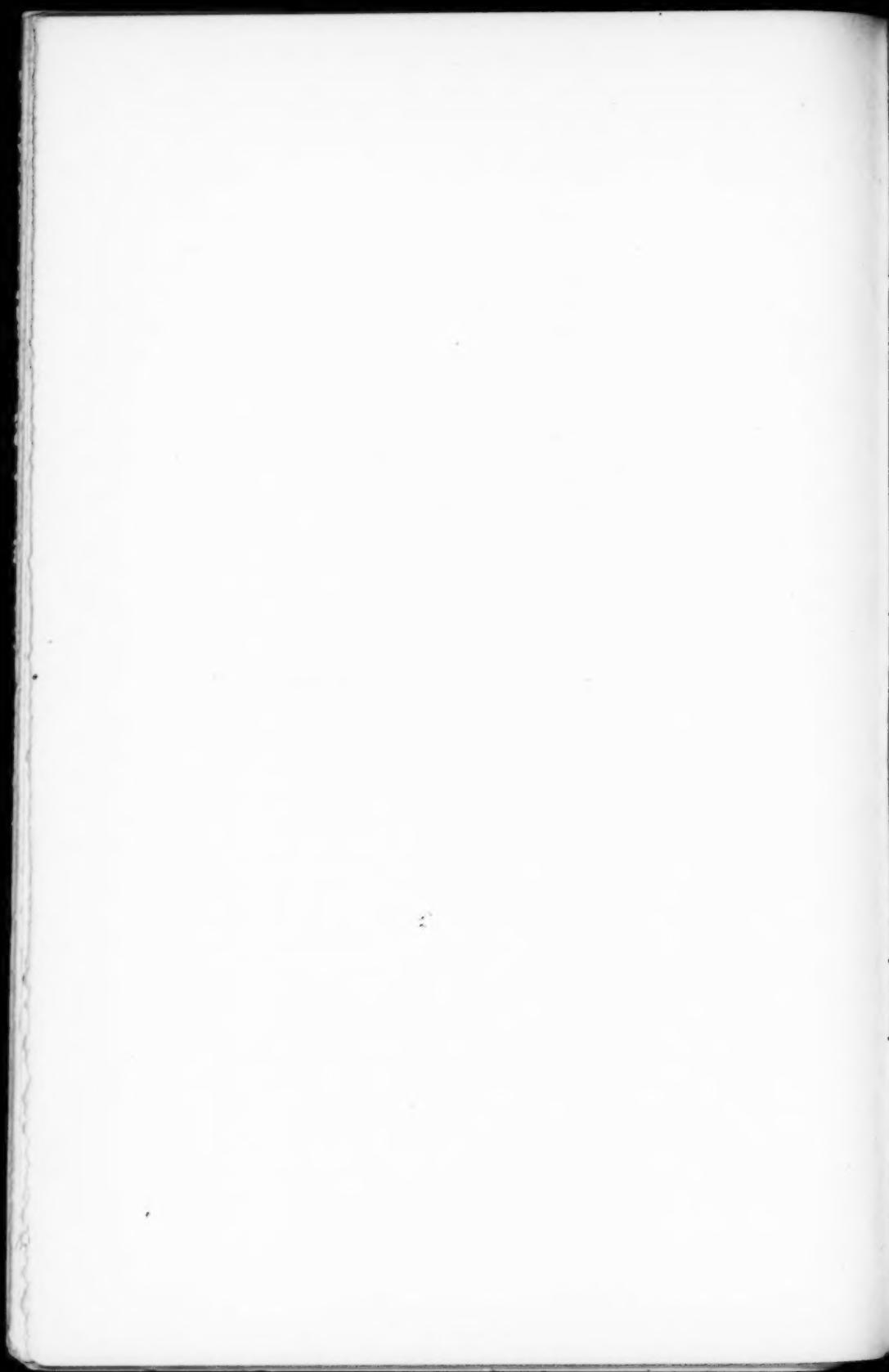
until transported to Paris in 1793.—**MISCELLANIES.**—*Monthly Bulletin of the Academy of Inscriptions.—Archæological News and Correspondence.*—**BIBLIOGRAPHY.**—R. CAGNAT, *Review of Epigraphic Publications relating to Roman Antiquity.*

March-April.—L. HEUZEY, *An Asiatic tribe on the war-path* (pls. IV, V). See *News, AJA*, VI, 324.—ED. FLOUEST, *The Gallic god with the Mallet* (pls. VI, VII).—On an altar-pier figured on four faces (discovered at Mainz) are represented four divine couples. One seems to be Mars and Victoria, another Mercurius and Rosmerta, and a third Diana accompanied by the god with a mallet. The latter seems to have been, amongst the Gauls, a divinity of the highest rank, the *Dis Pater*. Diana here preserves the Asiatic character of *Magna Mater*.—ST. GAIDOZ, *The Gallic god with the Mallet. The altars of Stuttgart.* The publication of the Mainz altar by M. Flouest has led M. Gaidoz to publish other similar monuments, two of which are in the Museum of Stuttgart. Gaidoz interprets the god with the mallet as Vulcan, Taranis, Thor or Donar: other similar monuments are found in the museums of Karlsruhe, Mannheim, Alsace and Trèves.—M. DELOCHE, *Studies on some Seals and Rings of the Merovingian period* (contin.). Rings of Janus, Theganus, Runa, two rings with the chrism, one with the barred S and one marked with the letters T and D, are here described.—C. HENRY, *Application of new instruments of precision to archæology, especially to the morphology of three types of amphorae in antiquity.* A description of the author's *Cercle chromatique*, an instrument to assist in the analysis and measurement of color sensations and of his *Rapporteur esthétique*, an instrument to do the same for the sensations of form. An application of the latter to amphorae from Knidos, Rhodos and Thasos is here given.—V. WAILLE, *Note on a Christian Basrelief found at Cherchell.* This relief is a rather rude example of fifth century A. D. work, representing the Adoration of the Magi, and the Children in the Fiery Furnace.—C. MAUSS, *Note on an Ancient Chapel in Jerusalem.* A careful study with plans indicating the history of the chapel of the Patriarchs, which adjoins the Hall of the Patriarchs and the church of the Holy Sepulchre at Jerusalem.—L. MOREL, *Tumulus of Diarville and Ambacourt.* Here were found bronze tongues, bracelets, anklets, an iron sword of the Hallstatt type and fragments of pottery.—F. DE VILLENOISY, *An archæological error in regard to ancient bronzes.* The idea that ancient bronze was produced by a mixture of nine parts copper to one of tin is an error of modern times, found first in the articles of Morlot which appeared from 1859 to 1863. An analysis of more than 400 bronze objects from various parts of Europe exhibits considerable variation in composition, and especially the usual presence of lead. Copper in its pure state seems to have been unknown until comparatively recent times.—S. REINACH, *Chronique d'Orient.* A

comprehensive resumé of Greek and Oriental news.—MONTHLY BULLETIN.—NEWS AND CORRESPONDENCE.—BIBLIOGRAPHY.—R. CAGNAT, *Epigraphic Publications relating to Roman Antiquity*.

May-June.—M. DELOCHE, *Studies on some seals and rings of the Merovingian period* (contin.). Descriptions of rings of Nennius and Vadena, Eva, Elisa, Dana, and of rings inscribed with a helmet, forked cross, interlaced C's, serpent-heads, and unexplained monograms.—L. HEUZEY, *An Asiatic Tribe on the war-path* (second article). See *News, AJA*, vi, 324.—T. REINACH, *A Portrait of Pompey* (pl. viii). A front view of the bust of Pompey, owned by M. Jacobson, of Copenhagen, the profile and three-quarters view of which were published by Helbig in the *Mittheilungen, Röm. Abth.*, i, pp. 37-41, pl. i.—J. A. BLANCHET, *A bronze representing a nation and conquered warriors* (pl. ix). This is a vase-handle on which is represented a seated woman (possibly a Gaul) and captives who cannot be defined more accurately than as barbarians.—J. DE BAYE, *The Nekropolis of Mouranka* (Russia). See *News, A. J. A.*, vi, 396-97.—E. TOULONZE, *A witness of antiquity at Lutetia. A Roman Rubbish-heap*. See *News, AJA*, vi, 391-92.—E. MÜNTZ, *Pope Urban V. Essay on the History of the Arts of Avignon in the XIV Century* (contin.). From documents in the Archives of the Vatican an account is given of the constructions of Urban V at Montpellier, of the various expenditures in this connection, and of the relative share of the various artists employed. A specially valuable document is the Inventory of the Pontifical Treasures made in 1369, which M. Müntz will publish separately. They formed a magnificent collection of the rarest works of art: jewelry, embroidery, ivory-sculpture, armor, candelabra, reliquaries, cups, plates, pitchers, crosses, rings, mitres, and all the accessories of ecclesiastical furniture.—R. MOWAT, *Inscriptions from the territory of the Lingones preserved at Dijon and at Langres*. Of the inscriptions from monuments of a public character, one contains the name of Vespasian: IMP|CAESA|R VESP|ASIAN. Three are mile-stones and a fifth contains the name of the town *Vertilius*, which still survives in the modern form Vertault. Twenty-six are funerary inscriptions and one is from an altar.—MONTHLY BULLETIN.—NEWS AND CORRESPONDENCE.—BIBLIOGRAPHY.

ALLAN MARQUAND.





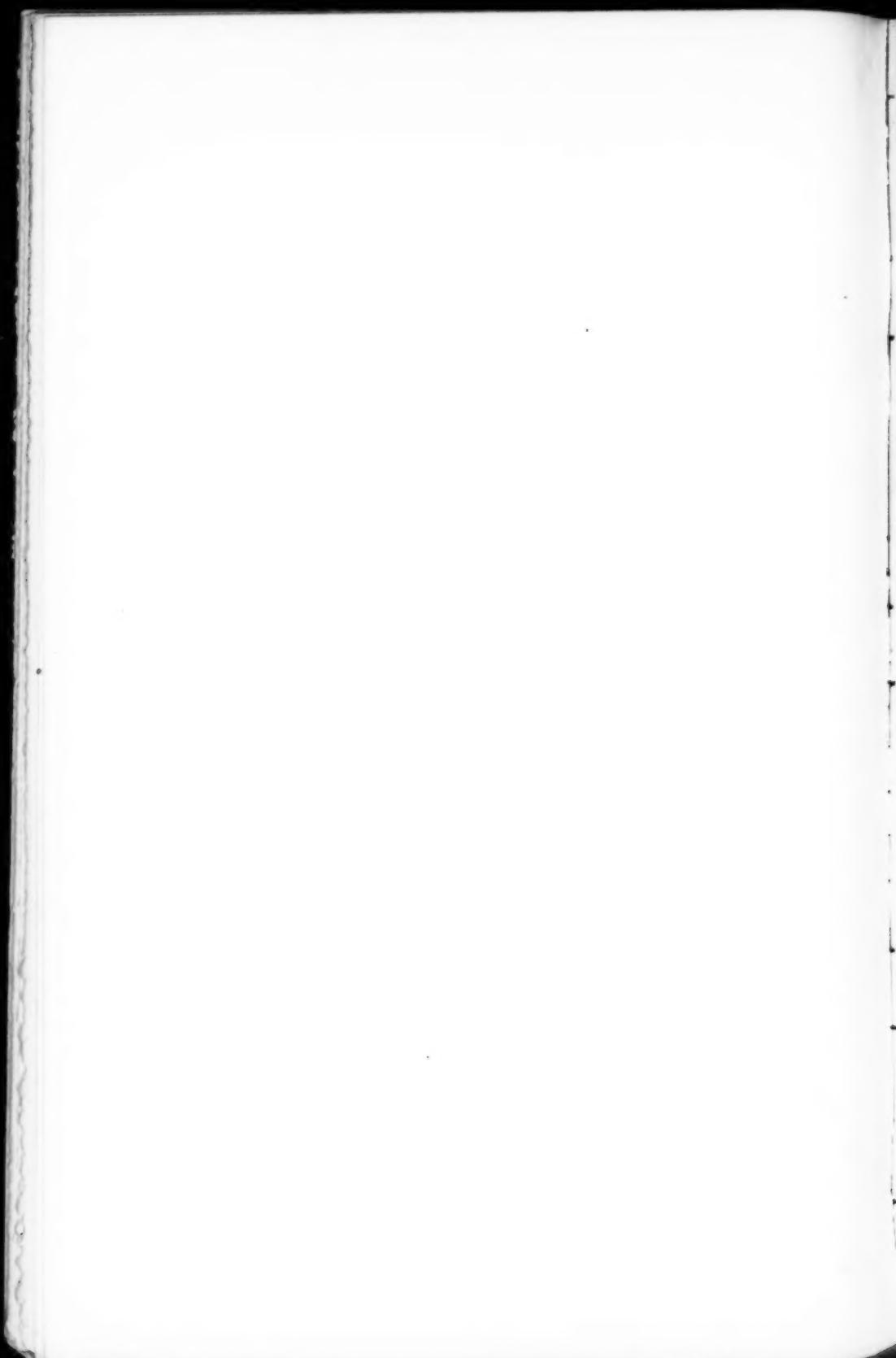
BASE WITH RELIEF BY PRAXITELES AT MANTINEA.

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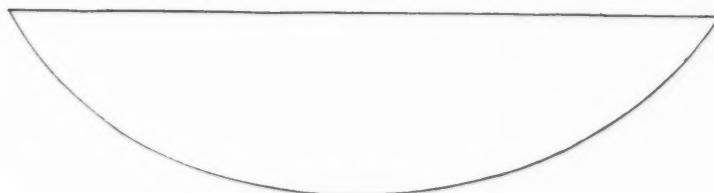
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SEPULCHRAL RELIEFS AT ATHENS.
FOURTH CENTURY.

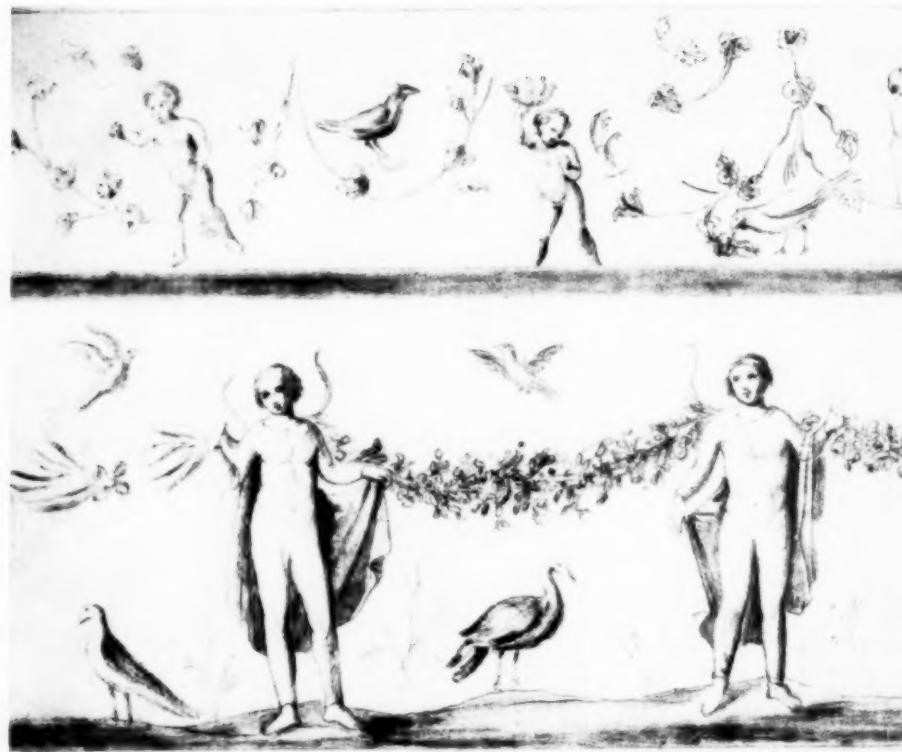


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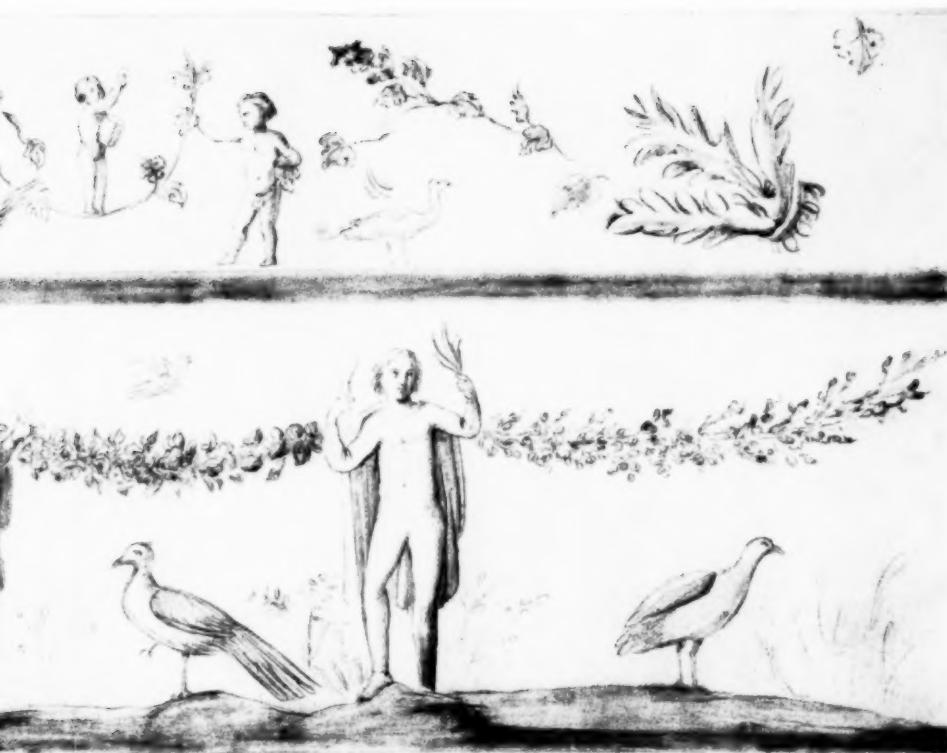
PHœNICIAN BOWL IN THE METROPOLITAN MUSEUM, NEW YORK.

JOURNAL OF ARCHÆOLOGY.

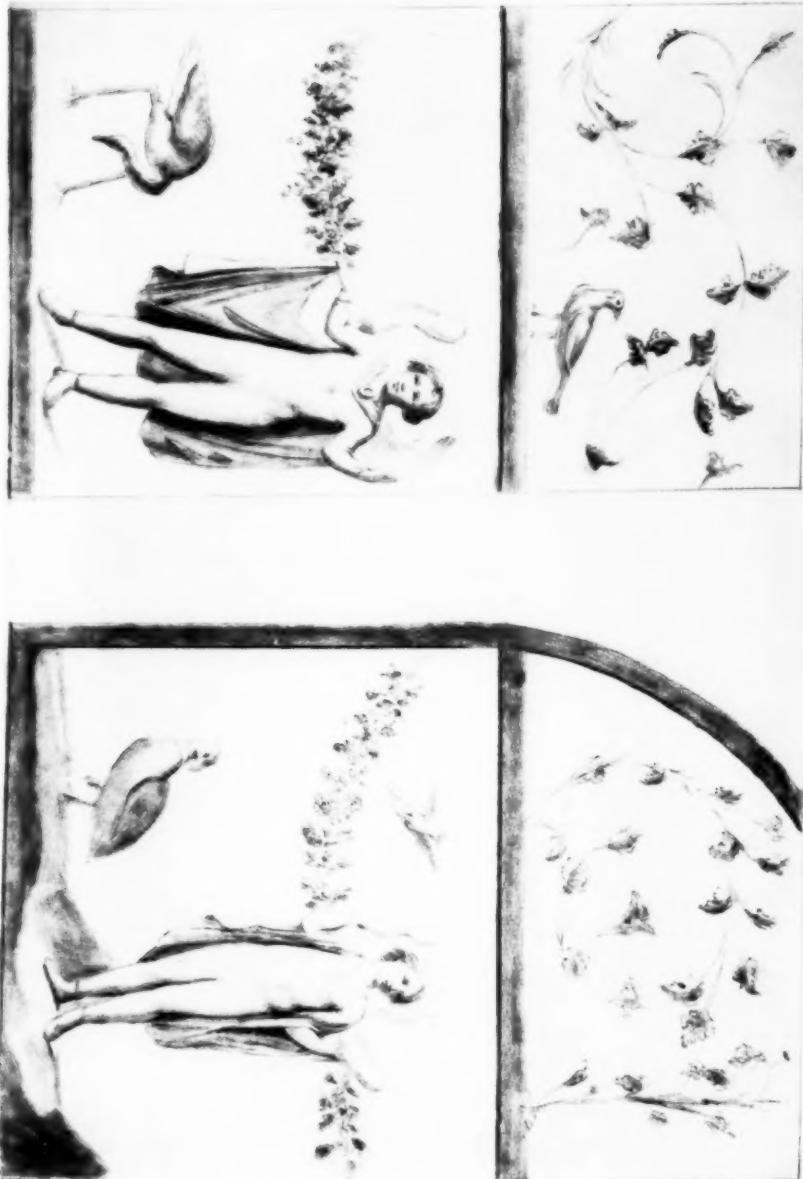


ROMAN WALL PAINTINGS: HOUSE OF

VOL. VII. PL. IV-V.



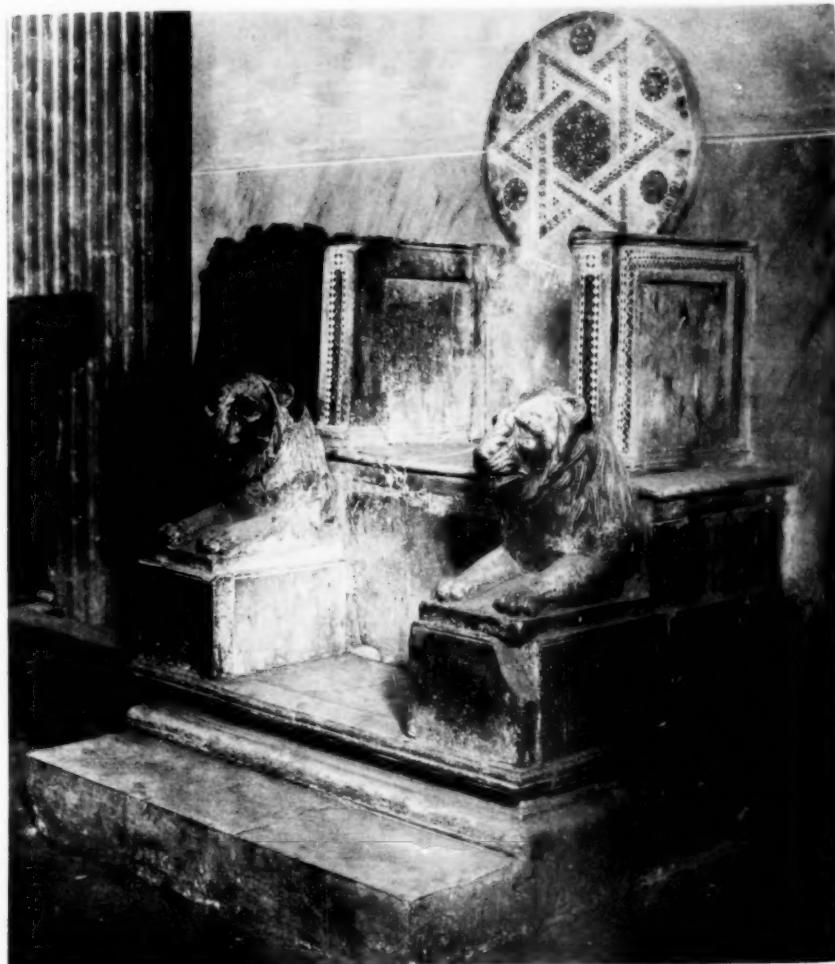
HOUSE OF SS. JOHN AND PAUL, ROME.



ROMAN WALL PAINTINGS: HOUSE OF S. S. JOHN AND PAUL, ROME.

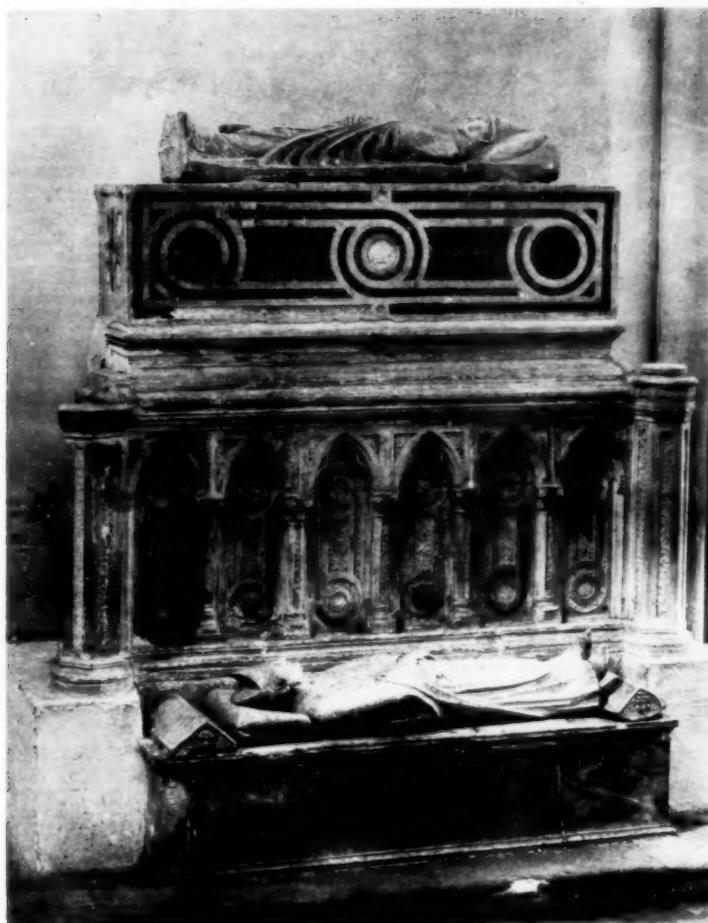


TOMB OF POPE HADRIAN V. (1276)
IN S. FRANCESCO, VITERBO.



EPISCOPAL THRONE BY VASSALLECTUS
IN CATHEDRAL MUSEUM. ANAGNI.





TOMB OF POPE CLEMENT IV.

IN S. FRANCESCO, VITERBO.

FRAGMENT OF EDICT OF DIOCLETIUS

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